















PRETATENS OF PAINTING ON THE ROYAL BIPLIGIES AT FOSTEVRACD.

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The

MONUMANGAL AFFIGIAS

of

Great Britain;

SELECTED FROM OUR CATHEDRALS AND CHURCHES, FOR THE PURPOSE OF BRINGING TOGETHER, AND PRESERVING CORRECT REPRESENTATIONS OF THE BEST HISTORICAL ILLUSTRATIONS EXTANT, FROM THE NORMAN CONQUEST TO THE REIGN OF HENRY THE EIGHTH.

By C. A. STOTHARD.

DEDICATED BY PERMISSION

THE PRINCE REGENT.



LONDON: PRINTED BY J. M'CREERY, BLACK HORSE COURT, FOR THE AUTHOR: AND TO BE HAD OF RIM, 2S, NEWMAN STREET, OXFORD STREET; JOHN MURRAY, ALBEMARLE STREET; AND ALL BÓOKSELLERS.

1817.



ADVERTISEMENT.

On issuing the twelfth and concluding number of the Monumental Effigies of Great Britain to

On issuing the eventra and concusing number of the solutionization Longest of core streams the Subscriptors and the Public, Mrs. Bray is desirous to explain the reasons which have constrained her to publish the Introduction and Historical Descriptions, written by her brother, Alfred John Kempe, Esq. F.S.A. in a separate form, and to charge for it accordingly.

Since Mr. Charles Stothard's decease, who not only executed the drawings but the etchings from them himself, the work has been placed in a very different position, and Mrs. Bray has been obliged to employ arists, at a very heavy expense, for the purpose of furnishing the plates, twelve

The completion of the Monumental Effigies in a manner respectful to her late bush talents, and satisfactory to the Subscribers, has ever been her primary object; and, long as the interval may seem that has elapsed between Mr. Stothard's decease and such completion, the undertaking has never stood still.

With respect to the Head-plates for the different Monuments, Mr. Stothard, had he survived, With respect to the Head-plates for the different Monuments, Mr. Stothard, had he survived, would no doubt have added many more to those which he published; but, except in the instance of the tomb of Sir Robert de Shurland, he left behind him no materials svallable to pursue his intention. His practice in drawing; the elevation of Monuments for the Head-plates, was merely to take the just admeasurements, and sketch the mouldings and architectural parts, reserving the putting such materials together for a future opportunity. To these drawings, made only for his own information, there were not any memoranda in writing appended, indicating to what tombs they should be applied: consequently (the overwhelming increase of expense out of the question) it became impossible to appropriate them to the purpose for which they were made. It is, however, fortunate that in the head-plates will be found distinct examples of the variation in altar-tombs, from the bitireant h to the early vant of the fifteenth centure.

tortunate that in the logar-plates win do doint outside examples of the variation in anti-colors, from the thirteenth to the early part of the fifteenth century.

The latroduction and Historical Descriptions for the Monumental Effigies, will be found to consist of upwards of one hundred and twenty pages of letter press, elegantly printed, and embellished with a Frontapiece, etched by the late Mr. Charles Stothard, after an original design by his father; with a frontapiece, ecceed by the late for mr. Chances stockard, ance an original design by his stater; his Portrait, by Chalon, engraved by Cooper; a View of the hisarchied Coffini-did of Matthida, Queen of William the Conqueror; the elevation of the Tomb of Sir Robert Shurland, at Minster Church, Sheppy, and various wood-blocks, not here particularized.

The Price of the Introduction and Historical Descriptions will, therefore, be the same as that

of the Numbers containing the Effigies;—Large Paper, £1. 15s.; Small Paper, £1. 5s. A very limited edition of the work has been struck off

DIRECTIONS TO THE BINDER.

In arranging the Plates of the Monumental Effigies of Great Britain in Chronological Order, the B.nder must refer to the Table, which indicates the Number in which each plate was published. It is recommended that the Plates should be interfeased with the Letter-press and Historical Descriptions. A Volume, made up according to this arrangement, will be deposited for the inspection of Subscribers and the public, with the publishers, Mears. Ancie.

The pages of the Letter-press Descriptions are mostly numbered at the bottom. Mr. Stothard himself culted ton leaves, containing accounts of Henry the Second, Monuments in the Temple Church, Berengaria Queen of Richard the First, William of Valence, Earl of Pembroke, Edward the Black Prince, Sif Gup Byan, William Fits Alan, Earl of Arundel, and Sir John Peche. The pages of these leaves are not numbered, but they are allowed for, with the exception of the three leaves describing the tomb of Edward the Black Prince, in the running numbers of Mr. Kempe's Letter-press, and their places, with the aid of the List of the Effigies, will be thus readily found.

ERRATA.

Page 3, 1, 6, for "Marmonstier," read "Marmonstier,"
Page 7. Under account of Eleanor de Guienne, omitted at the end of the last line
"Details. Plate 1. 1. Pattern on the gown. 2. Painting on the girdle."
Note, p. 36, for "Angleria," read "Angleria, or Angliera."











INTRODUCTION AND DESCRIPTIONS

STOTHARD'S



Monumental Effigies

OF

GREAT BRITAIN.



ALFRED JOHN KEMPE, F. S. A.

1832











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INTRODUCTION AND DESCRIPTIONS









ALFRED JOHN KEMPE, F. S. A.











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INTRODUCTION.

Originality of design may be justly claimed for the Author of "The Monumental Effigies of Great Britain," for, blending at once the character of the Artist and the Antiquary, he has aimed at showing the progress of sculptural science in the memorials extant for the illustrious dead, regarding them, not simply as monumental records, but also as the most efficient means of bringing before our view the characters of English History, in their "habits as they lived."

A severe course of study, in those only schools for correct drawing, the Antique Greek sculptures and the living model, a firm and delicate hund, a most discriminating taste, and an undeviating principle of truth in all he drew, peculiarly fitted him for the undertaking. He seized and transferred to his paper every good point in the original subjects before him. He exaggerated nothing; he let no beauty escape him. The proof of these assertions will be found in the Plates of this work; and there needs little apology in having said thus much in praise of its Author, on its being now presented to the public in a complete form. He has been some years beyond the shafts of envy or malevolence, and his own frank but modesdy-expressed prediction will be accomplished, that sooner or later "his labours will find their value." ** Grateful, indeed, would it have been to those who now survive him, if he had himself lived fully to reap the applause due to his labours, and if the pen which has ventured to complete the letter-press of the Monumental Efficies had been spared the task. That task has, however, been executed with a feeling of zeal inspired by the subject, and of reverence for the talents and worth of the departed Author. A tribute imperfect, inadequate, but sincere,

"Hunc saltem accumulem donis et fungar inan:

Mr. Charles Stothard had proceeded as far as the Ninth Number of his Work, when his honourable career was arrested by the mysterious decree of Providence. His widow, now the wife of the Rev. Edward Atkyns Bray, has, with the praiseworthy approbation of her husband, neglected, since that event, no effort to do justice to Mr. Stothard's memory, and spared no expense within her means to give completion to his great undertaking.

to give completion to his great undertaking.

Mr. Charles Stothard left behind him some materials towards the Introduction to his work, which are interspersed in the Memoir of his Life, before cited. These will be duly respected here.

The following sketch of a prefatory Essay was found among his papers:

• "I do not conceive I have done more than any one clse might, with patience and attention; yet still I cannot be deceived as to what must be the product. I am well convinced that, some time or other, my labours will find their value." Original Letter, in Memoirs and Correspondence of Charles Alfred Stothard, F.S.A. by Mrs. Charles Stothard (now Mrs. Bray), Author of Letters during a Tour through Normandy, &c. Longman and Co. 1823, p. 97.

"It is one of the most striking features of the human mind, that it invariably embodies and gives form to description, more or less strong and perfect, as the mind is gifted and cultivated; and it is from this property in man that the study of antiquity, as connected with and illustrative of history, is the source of some of the greatest intellectual pleasures we are capable of enjoying. By these means we live in other ages than our own, and become nearly as well acquainted with them. In some mea-sure we arrest the flecting steps of Time, 'and again review those things his arm has passed over, and subdued, but not destroyed. The researches of the Antiquary are worthless if they do not im-part to us this power, or give us other advantages; it is not to admire any thing for its age or rust. that constitutes the interest of the object, but as it is conducive to our knowledge, the enlargement of human intellect, and general improvement

"Among the various antiquities which England possesses, there are none so immediately illustrative "Among the various antiquities which Engiana possesses, there are none so innactance; internative of our history as its national monuments, which abound in our cathedrals and churches. Considered with an attention to all they are capable of embracing, there is no subject can furnish more various or original information. Scattered in all directions, and very remote from each other, they have hitherto possessed but a negative value; it is therefore both useful and interesting, by means of the pencil, to begin them together in the form of a sublation and in interesting is it to be begin them. bring them together in the form of a collection; and in some degree, it is to be hoped, such an attempt may give a check to, and serve to counteract, the unfeeling ignorance so prevalent in the taste displayed for beautifying and whitewashing these vestiges; a custom which has already destroyed so much, and still continues to make the most dreadful ravages among these records of past ages. The destruction by time and accident bears, in comparison with this, but small proportion, although it adds to the claim these subjects have upon our attention, to save them from total oblivion.

"The present work was undertaken from a conviction that nothing effectual towards this last-men-

"The present work was undertaken from a convection that notiting effection towards this lists-men-tioned purpose had been accomplished, as well as to afford an interesting illustration of history, the progress of art and sculpture, with the changes in costume of different periods in this country.

"Of the progress of sculpture I shall presently speak at large; and of costume I may here observe, that we have many proofs that the various dresses which present themselves to us on our Monumental Effigies, were not at all introduced by any inventive or whimsical fancies in the sculptor. Several agree with our MS. illuminations of their various periods; and we never observe any thing, however agree with our MS. minimations of their various periods; and we never observe any using non-ever singular, but we are sure to detect it repeated in the same age on some other subject. It may be also remarked, that, with very few exceptions, these effigies present the only existing portraits we possess, of our Kings, our Frinces, and the Hroes of ages famed for chivalry and arms. Thus considered, they must be extremely valuable, and furnish us not only with well-defined ideas of celebrated personages, but make us acquainted with the customs and habits of the time. To history they give a

body and a substance, by placing before us those things which language is deficient in describing.

"Comparatively speaking, we shall be able to ascertain less in the few centuries into which our inquiries lead us, than in the ages of the Greeks and Romans. The reason, I think, is obvious: as inquiries lead us, than in the ages of the Greeks and Romans. The reason, I think, is obvious: as the Arts in this country had their birth in religion, and were confined to the adornment of religious edifices, Architecture, Painting, and Sculpture were no where to be found but under the Church, supported by the munificence of Princes, and the vast revenues arising from Monasteries so richly and splendidy endowed. How different was the spirit which animated the Pagan and the Gothic ages! With the Greeks and Romans, not only the temples of their gods, but their cities, and even their private houses, were adorned with works of art. Amongst our monkish historians, we neither find a Diedorus Siculus nor a Strabo. Had the subject of the Gothic Arts been more political, history would have been imperfect, if it omitted accounts of things so intimately connected with it. I intended, on the commencement of my work, to have given a bistory of the rise of Arts in this country, as far as they were connected with sculpture; but, on looking further into the subject, I found materials too few; and those of such a nature, that the time required to make researches in this parti-



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cular would be enough of itself, without thinking of giving specimens, &c. * * * * * The earliest tombs of this country, since the Conquest, appear to us in the shape of the lid of the coffin.

These seem to have been placed even with the pavement, having, in some instances, foliage fancifully sculptured upon them, and in others crosses, with various fanciful devices, but most generally with such as denoted the profession of the deceased. These were carved in exceeding low relief. Tombs of this description are extremely numerous. As examples, a few will be selected of the most curious. From some interesting specimens we have prior to the Conquest, we may gather that such a mode was very early practised in this country.'

In pursuance of this intention, Mr. Stothard made a drawing of the lid of the stone-coffin of Queen Matilda, at Caen, an etching from which is here inserted. We have in this drawing a careful fac-simile of an inscription in the Roman character, as employed in the Gothic age. The chief variations are to be found in the form of the C, E, H, G, Q, and Z; and of the three first letters, the pure Roman form is used as well as the other. It may, indeed, be suspected that the alteration began with the Romans of the Lower Empire themselves. The upright strokes of letters in this inscription are sometimes blended together, so as to make one upright stroke serve for two letters, as the last stroke of an N for the first of a D; in one instance, a single letter is made to end and begin a word, as QUAMULTIS for QUAM MULTIS; small letters are put within larger, &c.; praca word, as QCAMD THS into QCAM and THS, saim causes he pair with an angles (e.g.) past-tices not unknown, we believe, to the Romans, in their inscriptions, when they wished to contract them within a limited space. A curious example of this kind, in the inscription on the tomb of the Anglo-Saxon Princess Editha, at Magdeburg, was communicated in 1830 by the Rev. Edward Kerrich, F.S.A. to the Gentleman's Magazine.* The round uncial character, so called either from its size or its initial station in MSS, came into use on tombs in the thirteenth century, and was superseded by the black-letter towards the close of the fourteenth.

Matilda was the daughter of Baldwin Earl of Flanders, was married to William Duke of Normandy before his successful invasion of England, and runniness was marked to vision in 1988 of Normandy 1068. She died in 1983, and was buried in the church of the Holy Trinity, founded by herself at Caen. The following is the epitaph inscribed on her coffin-lid:

"EGREGIE PULCHRI TEGIT HEC STRUCTURA SEPULCHRI MORIBUS INSIGNE' GERMEN REGALE MATHILDEN DUN FLANDRIFA PATER HUIC EXTITIT ADALA MATER FRANCOR' GENTIS ROTBERTI FILIA REGIS ET SOROR HENRICI REGALIS EDE POTITI PRESENTEM SEDEM PRESENTE' FECIT ET EDEM TAM MULTIS TERRIS QUAMULTIS REBUS HONESTIS A SE DITATAM SE PROCURANTE DICATAM HEC CONSOLATRIX INOPUM PIETATIS AMAIRIN GAZIS DISPERSIS PAUPER SIBI DIVES EGENIS SIC INFINITE PETHIT CONSORTIA VITE IN PRIMA MENSIS POST PRIMAM LUCE NOVEMBRIS." †

The reader will be amused by comparing this version with the inscription in the etching, and observing the expedients which were resorted to in order to bring it within the limits of the store

To Mr. Stothard's observations on stone-coffins may be added, that they were the receptacles of

^{*} Gents, Mag. vol. C. 1, 195. She was the daughter of King Edmund. † Mrs. Charles Stothard's Tour in Normandy, &c. p. 101,

INTRODUCTION.

of the distinguished dead from a very early period.* A Roman stone-coffin of very massive construction, having a coped lid, + was laid open at the excavations made in 1828 at a spot near Cassar's Camp, Holwood Hill, in Kent, where are still visible the remains of a small temple, or sacellum, in connection with Roman sepulchres. This coffin was deposited in a grave cut eight feet deep in the chalk rock. The coped form of the lid was particularly well calculated for carrying off the moisture from the interior, whether above or under ground. Accrdingly, we find in the coffin in which the body of William Rufus was deposited, the same form continued which had been adopted by the half-civilized people of Europe, like the details of their architecture, on the Roman model. The coped shape of the lid was no doubt very early varied by the flat, (particularly when the defunct was deposited under the roof of a sacred building, where no moisture was to be repelled, and the coffin-lid could be thus reduced to the level of the floor.) but it remains one mark of the antiquity of sepulchral chests in the $M+\pi$. We resume Mr. Stothard's prefatory $\pi\pi$.

" I do are rarely to be met with in England before the middle of the thirteenth century; a circumstance not to be attributed to the causes generally assigned, which were, either that they had been destroyed, or that the unsettled state of the times did not offer sufficient encouragement for erecting such memorials; but it rather appears not to have been before become the practice to repress!! the deceased. If it had been otherwise, for what reason do we not find effigies over the tombs of William the Conqueror, his son, William Rufus, or his daughter, Gundrada. Yet, after a time, it is an analysis of the daughter of the daughter of the state of the s undoubted fact that the alteration introduced by the Normans was the addition of the figure of the person deceased; and then it appeared not in the bold style of the later Norman monuments, but purtaking of the character and low relief of those tombs it was about to supersede. Of these, and of the few, perhaps, that were executed, Roger Bishop of Sarum is the only specimen in good preserva-tion. The effigy of Joceline Bishop of Salisbury is infinitely more relieved than that of Roger Bishop of the same see, which is far from possessing the bold relief we afterwards observe in the figure of King John. Our sculptors, having arrived at this stage of improvement, continued to execute their effigies after the same manner, (during which we observe the coffin-shaped slab giving way to a more regular figures,) till the beginning of the fourteenth century; and it was then that it entirely disappeared, and that the effigy is represented in full relief. To support such a conjecture is no difficult task " * * * as by the appearance of King John's remains, and other instances. "Withburg, a sister to Queen Erhaldred. Albes, of File, when exemined, several contrivers effor her interment, by order of the Albeit. as by the appearance or rang Johns vicinities and other measurements of the Abbot Etheldeded, Abbos of Fly, when examined, several centuries fare her interment, by order of the Abbot Richard, was found with a cushion of silk beneath her head, &c. It is not unlikely that it was usual to bury the dead in this manner; whence arose the custom of sculpturing our effigies with cushions under the head. Henry the Second's effigy, at Fontevraud, is thus represented, and agrees with teasonal given by Matthew Paris, and other writers, of that monarch's appearance after death, when placed upon the bier; and Berengaria, Queen of Richard the First, is seen in her effigy holding a book, the cover embossed with a second representation of herself (which agrees with the effigy), lying upon a bier, with waxen tapers burning in caudlesticks on either side. Yet it is probable the custom of burying the dead in the dress which marked the habits of their lives was not universal; for, had it been so, we should find knights in their armour, t which would have explained points that 1.00, 111bably, will never be clearly understood.

"It is true that a very voluminous work of this kind has been published by the late Mr. Gongh,

which was undertaken with the best intentions; but, whatever information we may receive from his writings, the delineating part is so extremely incorrect, and full of errors, that at a future period, when the originals no longer exist, it will be impossible to form any correct idea of what they really It may, perhaps, be thought unjust that I should enter so little into the merits of a work which has challenged considerable notice; but delicacy, united to the wish of depreciating as little as possible the well-intentioned endeavours of another, would altogether make me silent, did I not feel that, in justice to myself, and as the present work is situated, something must be said, or the errors* on account of its very accuracy. * * * * * * Hall Mr. Gough been draughtsman sufficient to have executed his own drawings, he might have avoided the innumerable mistakes which, from circumstances, and the nature of the subject, must unavoidably have arisen. He could not transfer that enthusiasm which he himself felt to the persons he employed, to enable them to overcome such diffi-culties. Of what nature these were, and how they acted upon interested people, can be easily shown. There are innumerable instances where the effigies are covered with plaster and whitewash, so as to conceal, not only the true form, but the ornaments upon it. Such disfigurement cannot be removed by the unfeeling hand of a labourer; and can it be supposed that a mere draughtsman, employed upon a work of which he is not the proprietor, will take upon himself the disagreeable and unprofitable task of clearing the surface of a subject, which his employer will probably never see or examine?

For it is remarkable that the most curious specimens I have found, and given in my work, presented, at first sight, nothing which could excite the least interest, till, with infinite trouble, time, and labour, I disincumbered them of their whitewash, plaster, and house-painting cases, when the figures, dresses, and ornaments, frequently came forth in a state sufficiently clear and perfect to be entirely made out.

The military costume, from the military character of the Middle Ages, necessarily forms a most prominent feature in the Monumental Effigies of Great Birliain. The rent of the tenant in capite was military service; and every great landholder, therefore, became a knight. The mail and the plate, in modern days, have been stripped from under the surcoat, or "cote armure," of our Gentry, but they still retain the distinctive emblazonments with which the surcoat was wrought, as the badge of their noble descent, and thus have perpetuated the pride of chivalry; not, indeed, speaking in a limited sense, reprehensible, for, when associated, as it always assumed to be, with religion, it leads to actions "Sans peur et sans reproche."

Ancient armour may be classed under three distinct periods. In the first, the outward defence of

Ancient armour may be classed under three distinct periods. In the first, the outward defence of the body was chiefly composed of mail, (to apply that as a general term for armour formed of minute pieces, and not strictly with a view to its derivation); that mail was either of small plates of metal, like fish scales, of square or lozenge-shaped plates, or mascles, or of rings, which, perhaps, were not at first interlinked and rivetted together, but sewn down upon quilted cloth. Examples of all these will be seen by reference to the prints of the Bayeux Tapesty, published by the Society of Antiquaries of London, after Mr. Charles Stothard's original drawings.

With this defensive clothing for the body was worn a conical steel cap with a masal, and a long kite-shaped shield. Pot-shaped helmets, flat at the top, and spherical chapelles-de-fer, were also among the early defences for the head. These were sometimes worn under the hood of the hauberk; which will account for the forms that the chain-mail armour in some instances assumes, on figures represented in our effigies and seals.

In the second period, the mail was externally strengthened about the arms and legs with plates of

It will be observed that Mr. Stothard apeals, all through these remarks, of the errors which arose from the mare sentations of the subjects by Mr. Gough's drungbramer. Nothing could be further from his mind than any covious motive, or to deprecate the scal, research, and learning displayed by Mr. Gough's undertaking.

iron. A helmet covering the head and face was introduced, or a moveable ventaille, or bavière, was

added, for the same purpose, to the seull-cap,

The third period inclosed the body from head to foot in plate of steel, and the chain-mail only The third period inclosed the body from head to foot in plate of steel, and the chain-mail only makes its appearance at the oisselles, or armpit joints of the armour, either as gussets, or worn underneath, as a haubergeon, or lighter shirt of mail.* The camail, or gorget of mail, so called from its being attached by a lace to the basinet, or cap, was, on account of the pliability which it afforded to the motion of the neck, at first retained, but was ultimately displaced by a gorget of plate. To the breastplate the protuberant form of a pigeon's breast was given, particularly well calculated to glance off the thrust of a spear, and to prevent the body from being injured by blows causing deep indentations in the armour. The term hauberk seems to have been used either for the corselet, or body-armour of mail or of plate. Chaucer thus describes the armour of a hatioth, in his 48thm of 8 its Thomas: mail or of plate. Chaucer thus describes the armour of a knight, in his 'Rhime of Sir Thopas!

describes the armour of a knight,
He did on next his white lere
Of cloth of like fall file and dere,
A brethe, and eke a sherte.
And next his sherte an Andaras.
And over that an Andaras.
And over that a fine handerde.
For percing of his lette;
And over that a fine handerde.
Was a 1 younght of Jewis work;
Full strong it was of plate
And over that his cote armor.
As white as in the hilly-floure,
In which we wan did batte
His shelde was all of gold a credit.
And thereon was a bors hedde;
A carbone a beside His swords shetle of wory,
His belm of laton uright,

His beam of lano maps,

Illus bein of lano might,

In land of land might,

In

"Hem, bracellets attachez aux espaules de la cuirte (qu. brassarts, arm-plates, fastened to the currass at the

His sadell was of ruell bone;*
His brule as the sunne yabone,
Or as the moone yaght;
His spere was of the fine cypres,
That bodeth warre, and nothing pece,
The hedde full sharpe igrounde."†

Towards the latter end of the fifteenth century, the surcoat appears to have been often laid aside for the purpose of exhibiting the effulgence of the polished steel. The armour then was elaborately fluted and channelled; and lastly engraved with various ornaments, legends, and devices. A kind of armour of German manufacture was, we believe, at this period much esteemed, which went under the general name of "Almayne Rivett." ‡

On the subject of plate and mail armour, Mr. Stothard himself makes the following remarks, in a letter addressed to that eminent antiquary, the late Rev. Thomas Kerrich: "It is, I believe, a most difficult thing to say when plate-armour was first introduced, because no representations, however well executed, can tell us of what was worn out of sight, and inventories of armour, as well as notices of writers on the subject, are not common; the only things by which we can gain information. Daniel, in his 'Military Discipline of France,' cites a poet who describes a combat between William de Barres and Richard Cœur de Lion (then Earl of Poitou), in which he says, that they met so fiercely that their lances pierced through each other's coat of mail and gambeson, but were resisted by a plate of wrought-iron worn beneath. This is a very solitary piece of information; and the poet cited (whose name, I believe, is not mentioned) might not have been contemporary with the event described, and of course gave the custom of his own time. It however strikes me, that plate was at all times partially used. We find in the reign of Henry the Third pieces of plate on the elbows and knees. I have a drawing from a figure about the time of Edward the First, in mail, with gauntlets of plate; and I strongly suspect that a steel cap was worn under the mail oftener than we imagine. How can we otherwise account for the form in the mail chaperon of William Longespee? Would not the top of the head be round instead of flat, if something were not interposed to give it this form? And how ill calculated to receive a blow, supposing nothing but the mail and linen coif interposed. See the effigy in No. 8. of my work, from Hitchendon church: § where a piece of mail appears cut out, does it not seem that there is a cap beneath the mail?

[&]quot;Item, un heaume et le tymbre (crest), tel comme il voudra

Them, dis relating at the 'symbol' (result, it's command of the many of them, does relating at a laboritise de la cuince, une pour l'epée, l'autre pour le baston, en deux vigeres, pour le beaume attacher. (Pwo chains; one to fasten the sword to the breast of the currans, another having some contravance of a site to tatach the he indirect in the same way.)

Invance of a sizes to attach the helmet in the same way.)

* Rucil-hone; bone riskf, or stanned with divers colours.

* The following passage of Fressant will afford an intea of the power of a sharp-ground lance: "Among the Cambresians was a young squire from Gascony, called William Marchant, who came to the field of battle mounted on a good steed, his shield hanging to his neck, his lance in his rest, completely armed, and sparring on to the combat. Whos Bir Giles Manny saw him approach, he spurred on to meet him most vigorously, and they met, lance in hand, without fear of each other. Sir Giles had his shield pierced through, as well as all the armour near his heart, and the iron passed quite through his body; "—Johnes's Translation, 8vo, vol. I. p. 169.

† The term, therefore, we think has been used in too limited a sense, in describing the armour of Sir John Pechy, or Peche. A passage in Hall's Chronicle shows that it was applicable to the whole said of armour, "The King (Heary VIII.) was received into a bote covered with arras, and so was set on londe. He was apparelled in Alwayse Rywt, crested, and his vanhares of the same, and on his heal a chapman montahy, with a rick coronal; ye folde of the chapeau was lined with crymaen saten, and on it a rich brooch, with the image of Sainet George. Over his Rivett he had a garnent of white cloth of gold, with a red crosse, and so he was received with procession,"—Ha.'s Chronicle, reprint, p. 538.

re print, p. 538. § The effigy of R.chard Wellesburne de Montfort

44 But, to dwell longer on this head, plate-armour appears, from our paintings in MSS, and monuments, not to have gained any ground till the fifth or sixth of Edward the Third. John of Eltham, and the Knight at Ifield, with Sir John Debernoun, are the first specimens. Yet to show how careful we should be on this point, we find, in an account taken 1313, the sixth of Edward II. of the armour which belonged to Piers Gaveston, the following items: 'A pair of plates (these covered the body, and most probably were the back and breast plate), rivetted and garnished with silver, with four chains of silver, (see for chains the effigy of the Blanchfront,) covered with red velvet, besanted with gold. Two pair of jambers (armour for the legs) of iron, old and new; two coats of velvet to cover the plates. All the monumental rigarcs I ever saw, of the time of Edward the Second, have been in mad, as far as I could judge; so that you see I am in some difficulty. I am not surprised that mild was not so much worn after the introduction of plate; considering how the body then became loaded, it was necessary to get rid of something. On the Knight at Hield, and Sir John Dabernoun,* we may see first the thick quilted gamb son, over which is the haubergeon of mail, hav-Internount,* we may see nest the unck quitted gambeson, over when is the naturergoot of mail, having above that what I take to be the augment. If there was any plate on the body, it was hidden by the sureout, which went over all; but there is reason to suspect there was: for, in the profile of the Ash Cherch Edigy, we see between the lavings of the surroat that the body is covered with narrow plates. After the introduction of plate-armour: the gambeson first disappears; which was followed by the aqueton. The aqueton is seen without the gambeson in Sir Oliver Ingham; it is blue, with sold you have regime. with gold studs or points.

"Before the general introduction of plate-armour, men seem to have been pretty well loaded; but, "Before the general introduction of plate-armour, men seen to have oven pretry wen loaded; but, as most excesses cure themselves, it became necessary to get rid of something. The hauberk was succeeded by the haubergeon, which was shorter: see the Knight at Tewkesbury. Before the end of the fourteenth century, I believe, the mail chausess, or stockings, disappeared from our own monuments. This is difficult to ascertain, because the joints (the only places where the chauses might be seen) were always defended by pieces of mail, called, in some instances, gaussets (gussets).

"It does not seem as if the Black Prince had a steel bark preus, yet I apprehend the lower division

of his body is in plate. Perhaps be wears the piece of armour called the pance. I am inclined to think so from John Lord Montacate's effigy, where there is a contrivance to give more action, and defend the joints of the body-armour; which would be unnecessary if either the upper or lower portions were not of plate, or something similar. You perhaps know that there was a substitute for plate, much in fashion at this period, called cuir bouilly, or leather boiled and moulded into any form; hard enough, when dry, to resist a sword.

"I know nothing more difficult than to distinguish the plates under the surcoat; we must seek information on this point from other sources. The singular appearance on monuments of the earliest sort of mail, I think to be owing to its having been sewed on cloth in particular directions, or else a different mode of representing a complete body. If you take a steel purse, and pull it crossways, the rings will range in the same order, and have the same appearance. There is little doubt of their having been rings, and not circular pieces of plate."!

In another letter, Mr. Stothard touches on the same subject:
"Amongst other other curious things, I have met with a figure which has some remarkable points about it; but for the discovery of these I devoted a whole day in clearing away a thick coating of whitewash, which concealed them. The mail attached to the helmet was of that kind so frequently represented in drawings, and which you have had doubts whether it was not another way of repre-

• See the figures referred to by Mr. Stothard in these observations, delineated in the work.
† Binac, ventre. Planchive; partie de l'armour, destinée à coustre le ventre.—Glossaire de la Langue Remane.
For the term bark pres, we should pirhaps read borde pres, i. e. a strong pace of armour, composed of bars or laminar of iron. The appearance of Montacute's armour about the want will explain Mr. Stothard's meaning.

senting that sort we are already acquainted with. The lowest row of rings finish in the way I have represented them, without the band or cord. I must advertise you that the original is but a coarse representation. I have an impression of a small portion, where I found it sharpest:



The cuisses of the same figure are remarkable:



Mr. Stothard, in these details, refers to the figure in the abbey church, Tewkesbury. On the subject of the mails of armour, whether of plates or rings, he says that we should not be aware of the varieties which existed but for the early illuminated MSS. He sketches from them, and from the monuments, the following specimens, in addition to that above given:











Examples of the two last kinds, he says, are very common.

That prominent appendage of military costume, the surcoat, or tabard,* may claim a few particular I man prominent appearage.

Observations. It is said to have been adopted by the crusaders to the Holy Land, in order to prevent their armour from being heated to excess by the rays of a burning sun. Shakspeare has noted this inconvenience incident to habiliments of steel, when he speaks of

-- "A rich armour worn in heat of day, That scalds with safety." -

We are not disposed to doubt but this might, indeed, have been the origin of the surcoat; but we believe that in this article of military attire, as in the rest, the crusaders imitated their infidel opponents. The assertion of the learned Du Cange must not, however, passed unnoticed,* who tells us that the cotte d'armes, or garment to cover the armour, was the most usual dress of the ancient Gauls, and by them called sogues; that it did not commonly reach below the knee; thus Martial—

"Dimidiasque nates Gallica palla tegit;"

that they were this dress, in time of war, over the cuiras, as knights in later days were their coats of arms. The ancient Greeks were a similar vesture over the cuirass, and called it, accordingly, eπθωρακίδων and περιθωρακίδων. It is mentioned by Greek writers of the Middle Age, and styled, in barbarous language, επλωρικών and επανολύβαν». The knightly surrout was at first very long, and could therefore how this difficulties and could the state of the first very long, and could therefore how the state of the first very long. and could, therefore, have little affinity with the sagum of the Gauls. It was worn for no other

^{*} Dissertations on the Hist, of St. Louis. Dissert, I

purpose, perhaps, than that which has been first mentioned; without we add the very probable case.

hand by its colour, or figured devices, it afforded a ready distinction* for the individual we rec.

Nicetas thus describes the attire of the Prince of Antioch, a French lord, at a tournament held in
honour of the Emperor Manuel Comnenus: "He was mounted on a beautiful horse, whiter than snow, dothed in a cost-of-arms open on both sides, and which fell to his heck—queres or order to the fell to his heck —queres opens of the fell to his heck —queres opens of the fell to his heck —queres of the fell to his h

The warriors represented in the Bayeux Tapestry wear no surcoats over their coats of mail: but, after the first crussde, they are common on our historical sculptural memorials. Joinville, in his Life of St. Louis, says: "I remember once the good Lord King (father to the King now on the throne) speaking of the pomp of dress, and the embroidedered coats-of-arms, that are, now dusty common in the armies, I said to the present King, that, when I was in the Holy Land with his father, and in his army. I nower saw one single suphysiologist development of the present King, that, when I was in the Holy Land with his father,

mon in the armies, I said to the present King, that, when I was in the Holy Land with his father, and in his army, I never saw one single embroidered coat, or ornamented saddle, in possession of the King his father, or any other lord. He answered that he had done wrong in embroidering his arms, and that he had some coats that had cost him eight hundred livres parisis." At length, the surcest became an additional defence for the body, and was thickly gamboised, or quilted.

The same author, in the interesting personal narrative of his adventures in the Holy Land, cites a striking instance of the efficacy of a quilted defence for the body: "I luckily found near me a gaushison of coarse cloth, belonging to a Saracen, and turning the slit part inward, I made a sort of shield, which was of much service to me; for I was only wounded by their shots in five places, whereas my horse was hurt in fifteen."

Sheeti, which are was hurt in fifteen."‡

Those whose property did not qualify them to become knights, and wear the distinction of the weightheed in the historical made will to supply to much a with a cented government was bars

"Quantiques a 20th and so pass has or concerns ten to take a concern sel ered erequisitiones, et accura Que can i i sed qualis. I sebe de red blass ter sacr habere gambesam et capellum ferreum et lanceam."

In the inventory of the wearing-apparel of King Louis Hutin, made 1318, he gives us the follow-

no tiemes.

«Une cute gamboisée de cendal blane (white sursenet). Deux tunicles et un gamboisée de armes de France. Une couverture de gamboisons brodées des armes du roi. Trois paires de «ouvertures gamboisée» des armes du roi, et unes Indes jazequenées. Un cuisiax gamboisez (a pai of gamboised)

gamonstee- use arms our rol, et unes annes juxequences. On cuisax gamonsez (a pa. oi gamboised cuisass). Ur es convertures gamboisées de France et de Navare.

Mr. Stothard, in reference to the gamboising on monuments, in a letter to the Rev. T. Kerrich, says: "You recollect the armour on your Paris figures, formed of ribs running longitudinally. I have not only discovered what it is intended to represent, but also lately found (in further proof that

There was alan Gabert de Clare, Earle of Glocester, whome the Scottes would gladly have kept for ransome, if they land knowne him; but he had forgetten to put on his control-farme." Store's Areal 32° 1 ° The dis-

[&]quot;Knights in their consumts clad for the nonce."

Lee County man's smorthroot, which in the body much resembled the long surcost of the ancient knight, we were Los constry name's amount rock, which is the body much resented the long surveys of the annual taburd. Thus Chancer's pleus-human "Took his taburde, and staffe exe, And on his heidde he set his hatter." Plowman's Tale.

† Johnes's translation of Joinville's Memoirs, 4to, 1807, p. 94. † Ibid. p. 146,

\$ MS. of the year 1301, cited by Du Cange.

§ See Du Cange, Notes on the Memoir of St. Louin. Trans. p. 330.

my conjecture was right) a knight whose long surcoat, with sleeves in separate pieces, is composed of it; but what puts the matter beyond doubt is the surcoat of Edward the Black Prince, hanging over his tomb. I have lately examined and drawn it. The whole is ribbed in a similar manner; but we soon account for that, having one specimen of the thing before us, when a hundred of the best representations in stone would not have done it. The surcoat of the Brack Prince is stuffed with cotton to nearly three quarters of an inch in thickness; and, in order to keep the cotton in its place, longitudinal and narrow divisions were made all over it-in short it is quilted; the divisions being the places where the cotton is sewed down-what, I believe, was called by the French gamboising.

On the use of coats-of-arms by the infidels, the authority of Joinville is very decisive. Speaking of the youthful captives made in war, purchased of contending states in the East, and composing the Sultan's body-guard, he says: "These youths bore the arms of the Sultan, and were called his Bahairiz. When their beards were grown, the Sultan made them knights; and their emblazonments were, like his, of pure gold, save that, to distinguish them, they added bars of vermillion, with es, birds, griffins, or any other difference, as they pleased. They were called the Band of the

Hauleca; which signifies the Archers of the King's Guard."+

Thus it also appears probable that the metallic colours of heraldry had their rise in the actual use of the precious metals by the infidels, in the gorgeous distinctions assumed by them for their armour.

During the late long-continued war in which this country was engaged, every military man will recollect that many points of foreign military costume were adopted by the officers of the British army. It does not, therefore, appear wonderful that the first crusaders should have imitated the splendid arms in which their enemies were attired, or, to extend the remark, that theywere induced to adopt their light and elegant pointed style of building, in the room of the heavy features to which they themselves had debased the Roman architecture.

In continuation, we now add some of Mr. Stothard's own remarks, on these and correlative points "Of the surcoat.—John is the first of the Kings of England, we observe, to wear the surcoat over the hauberk. An old French writer tells us Charlemagne had always, in winter, a new surcoat, with sleeves lined with fur, to guard his body and heart from cold.

"The Crest, or Cap of Estate.—On the seals of Edward the Third, made after he had assumed the lillies of France, by quartering them with the leopards of England, we observe for the first time the cap of estate surmounted with the lion, A. D. 1388.

"We do not find by our monuments, or other memorials, that crests were borne in such variety as at present; with but few exceptions, they were originally the heads of beasts or birds, or bunches of feathers. The reared arm bearing the cross, the demi-lion, and many others of the same character, which now abound, are most probably the conceits of the age of Henry the Eighth, when quaint fancies were sought after.

"From the tomb of Richard the Second, and other evidences, it appears he not only impaled the arms of England with those of Edward the Confessor, but also used them on an escutcheon alone, Edward the Confessor having been adopted by Richard as his patron saint. An example of this, and perhaps the best, is to be found over the entrance to Westminster Hall. Edward the Third adopted St. George as his patron saint; and we find on the tomb of that King the arms of England and the cross of St. George alternately enamelied on escutcheons: and it is not improbable that the cross of

Memoir, p. 207. An example of the gamboised surcoat, clearly defined, will be seen in the effigy of Shurland.
 Johnes's translation of Joinville's Memoirs, p. 136.
 How many distinctive hearings were suggested by garments, arms, or implements, which must have been familiar to the warriors of the crusades: manches, var., "factors, mierer, swords, arballsts, bows, lances, arrows, pileons (barbed heads for missiles), battering-rams, water-budgets, &c.

St. George has been the English badge ever since Edward's time.* This appears still more likely, when it is considered that Edward the Third founded the Order of the Garter.

46 Knights being represented cross-legged was certainly allusive to Templars, or Knights of the Holy Voyage; as after Edward the Third's reign (in which the order was dissolved) we find no

"At the earlier period, when the mail covered the head, it appears not to have been detached from, but to have been one piece with, that which covered the body; but in the early part of the from, but to have been one piece with, that which covered the body; but in the early part of the reign of Henry the Third, to which period our earliest effigies belong, we see the mail flat on the top of the head, and laced or tied above the left ear. Of this description are the effigies of many of the knights in the Temple church, William Longespee, Earl of Suisburry, the Knight in Malvern abbey church, Robert Courthose, &c. An early specimen differs considerably from these, as the mail appears to go over the surcoat, not to have any kind of lacing or fastening much above the ears, nor to be attached to the shirt of mail, as in the former—only like them, characterized by this flatness.

"The last alteration we find, is the mail as before, but of one entire piece, sometimes with and sometimes without a fillet; but resembling the hood, a part of the civil dress, to be drawn over the head, and thrown back upon the shoulders, at pleasure.

"The basinet was worn in the fourteenth century, and part of the thirteenth, sometimes with or without a vizor, but always finished with other appendages, as rerrules.\(^+\) The camail, and what was called by the French a hourson, to which may be added a strap, was to attach the whole, by means of a buckle, to the haubergeon, or plates.

"The camail was originally a covering of mail for the head, and was called capmail, the basinet

being worn over it; but about 1330 its form was materially altered; it no longer extended as a covering for the head; vervilles, or staples, were introduced on the basinet, and the camail fastened outside, by means of these and a lace. We have some few instances, about the period that this change took by means of these and a face. We have some few instances, about the period that this change took place, where the ends of the mail, at its junction with the basinet, are elft folding over the lacing, and depending on each side in an ornamental form. The camail was often called the barburer, or the gorgerette, after the changes took place; but as there is more consistency in Proissart, in his descriptions of armour, I have preferred that name by which be invariably distinguishes this appendage to the basinet. The lacing of the helmet to the certuilière appears to have been first dissued in all those monuments of the time of Henry the Fourth, and was never afterwards resumed.

Speaking of the fanciful diaper-work introduced in the first and fourth quarters of the shield of



third, Mr. Stothard, with his usual discrimination, says he does not see that any herald is justified in

calling the fleu-de-lys ornament a quarter of France.§

On circlets, chaplets or wreaths, and coronets, so often occurring on our monumental figures, Mr. Stothard makes the following note

This is a judicious observation of Mr. Stothard; for we find by Matthew Paris that, in the year 1188, the French considers were distinguished by ried crosses, the English by white, the Flemings by green. We may therefore infer that the ried cross was not then one of our national ensigns. "Criecum animalism susception. Proxision set etcain inter cos, ut omnes de regio, Francorum crutes rubers, de terris regis Anglorum aloas, de terra constits Flandreisus virdes labberent crutes." Matt. Paris, Hist. Angl., edit. Watts, p. 146.
 † Memoir, p. 335.
 † Ibid. p. 332.
 † Lind. 126

"The coronet does not appear to have been used, under its present form (excepting it is discovered on the heads of females), by princes, dukes, earls, or knights, till the reign of Edward the Third, and it is then to be found indiscominately on the heads of all these. We may therefore infer that it was used rather as an ornament than as a particular mark of distinction, as it is to be seen in the monuments on the helmets of simple knights, as well as earls; but it perhaps became so when it disappeared on the helmets of the former, and was retained on those of the latter. The coronet, under the present form, before the introduction of the leaves, was simply a fillet, more or less ornamented, to confine the hair, and was worn aike by all classes above a certain rank. The coronet, under the name of gardand, is spoken of by Matthew Paris.* In its nearer approach to the medern coronet, it became adorned with precious stones. We have good evidence that in this state it was called a circle. As an ornamented fillet it was probably regarded in the reign of Edward the Third; for Lionel Duke of Clarence in his will leaves two golden circles, with one of which he says he was created a Duke, and with the other his brother Edward was created a Prince. Edmund Earl of March leaves to his daughter Philippa a coronet of gold, with stones, and two hundred great pearls; also a circle, with roses, emeralds, and rubies of Alexandria in the roses.

"The chapte, in the time of Henry the Fourth, appears to have been worn round the helmet as a defence, being composed of twisted linen, or a fillet of cloth stuffed with somewhat most capable of resisting the blow of a sword. For a specimen of the latter, we must look to Bohun, in Gloucester cultedral."

We shall venture to add a few remarks in continuation of Mr. Stothard's.

The chaplet, and the heraldic wreath placed under the crest, are perhaps nearly the same thing; only that, when the helmet was taken off, the wreath was removed to the basinet. The probable origin of the heraldic wreath was the twisted turban of the infidels, called by Joinville a twisted towel, the folds of which he mentions as forming a good defence against the cut of sword or sabre. The pot-helmet of the effigy of a Crusader in the Temple church, seems to be furnished with a plain padded fillet. As the military costume advanced in luxurious splendour, this wreath, chaplet, or circlet, was adorned with rich chasing of goldsmiths' work, precious stones, &c. See a beautiful example in the details of the monument of Sir Edmund de Thorpe.

The knightly wreath, and its protuberant size, is noted by Chaucer. He says it was as thick as the

"A wreth of gold arm gret, of huge weight,
Upon his hed set, ful of stones bright,
Of fine rubys and clere diamants." — The Knight's Tale, l. 2146.

Froisent relates to us, with his usual interesting circumstantiality, the manner in which Edward the Third presented a chaplet of pearls to the gallant French knight, Sir Eustace de Ribeaumont "When supper was over, and the tablas removed, the King remained in the hall among the English and French knights bareheaded, except a chaplet of fine pearls which was round his head. * * * When he came to Sir Eustace de Ribeaumont, he assumed a cheerful look, and said with a smile, 'Sir Eustace, you are the most valiant knight in Christendom, that I ever saw attack his enemy or defead himself. I never yet found any one in battle who, body to body, had given me so much to do as you have done this day. I adjudge to you the prize of valour above all the knights of my court, as what is justly due to you. The King then took off the chaplet, which was very rich and hand-

• Mr. Stothard allodes to the following passage. "Domnous Rev veste deaurata facta de preciosissimo Baldekino, et coronala aurea que vulgariter garlanda dicitur redimitus, sedens gloriose in solio regio jussit," &c. Matt. Parissensis in vita Hennei III, edit. Watts, p. 736. This is the part where Henry the Third causes a portion of the blood of Christ, sent to kim by the Patranch and Babboo of Palestine, to be deponated with great ceremony in the abboy clutter of Westminster, and girds William de Valence, his uterine brother, on the same occasion, with the sword of kinghthood.

INTRODUCTION.

some, and placing it on the head of Sir Eustace, said, 'Sir Eustace, I present you with this chaplet, as being the best combatant this day, either within or without doors; and I beg of you to wear it this year, for love of me. I know that you are lively and amorous, and love the company of ladies and damsels; therefore say, wherever you go, that I gave it you." *

These coronets, circlets, or garlands, were at first, perhaps, like the collar of SS, at a later period, a general distinction for gentle rank or honourable achievement. A ram and a ring were constituted the prize for the victor at an ancient wrestling-match. The ring spoken of was, we imagine, a circlet for the head, not for the finger.

"Much worship were it, sothly,
Brothir, unto us all,
Might I the Ram, and als the Ring,
Briagio home to the hall." Chaucer, The Coke's Ta e of Gamelyn,

Chaplets, or garlands, were used at funerals to decorate the corpse or bier of deceased virgins, or suspended in the church where they had attended divine worship. Within our recollection, some, curously formed of paper, were hanging in Farningham church, in Kent. A writer in the Gentleman's Magazine for June 1747, says, that "in 1733, as the parish-clerk of Bromley, in Kent, was digging a grave in the churchyard, close to the east end of the chancel wall, he dug up a funeral organg a grave in the transparences. In the gravity of the state of th "her virgin crants,"; or garlands.

The Monumental Effigies afford many interesting specimens of female habits, and of civil costume in general. Of the wimpled attire of the head, we have examples in the effigies of Aveline Countess of Lancaster, and of the Lady on the brass in Minster church. Chaucer shows us that these headclothes were somewhat weighty: his Wife of Bath,

"Of cloth-maxing had such a baunt,§ She passid them of Ypres or of Gaunt

Her coverchiefes were large, and fine of ground, I duret to swere that they would three pound, That on a Sonday were upon her bedde. Her hosin were of fine scarlet redde, Ful. strait ystrained, and her shoos new

The last line informs us that she wore a mantle down to her feet.

If we refer to the beautifully illuminated Persian MSS, in the British Museum, we shall be induced to believe the wimple was adopted from the ladies of the East. The coincidence of chain-mail armour in these MSS, with that of our old crusaders, is also very remarkable.

- Johnes's Prossart, vol. II. p. 248, 8vo. edit.
 See Dankur's Outlines of the History of Brom.cy, in Kent.
 Hamlet, Art V. Scene i.
 Such a board of manufactured cloths for garments.

The fret in which the hair was confined forms a remarkable appendage of the coiffure of the women of the fourteenth and fifteenth centuries. It was probably composed of gold or silver wire, and studded with pearls or precious stones. Chaucer will afford us an illustration in the following lines:

-"And in his hande a Queene, ——"And in his hande a Queene,
And she was clad in roiall habits grene,
A free of golde-she had next her here;
With flourounis small; and, I shall not he
For all the worlde, right as a dasse
Icrownid is with white levis lite.
So were the flourounus of her crowne white.
For of a peric fine orientall
Her white coroune was imaaid all;
For which the white coroune above the grene
Yinade her like a danke fog to sene,
Considered eke her freet of golde above."

Legende of Good Women, t., 213.

To which may be added these:

"And everich on her hede
A rich fret of golde, which, withouten drede,
Was full of stately rich stones set;
And every lady had a chaptelet."
The Floure and the Leafe, L. 151.

That part of dress worn by women called the kirtle, seems never to have been precisely defined. We believe that it consisted of a sort of close waistcoat without sleeves, to which a petticoat was attached, all in one piece.*

"Fu., fetis damoselles two
Right yong, and full of semely hede,
In kirtlls, and none other wede;
And fair ytressed every tress."
Romaunt of the Rose, L. 776.

The kirtle was worn by men as well as women. Chaucer's spruce parish-clerk is attired in that

"Crulle was his here, and as the gold it shon, And strouted as a fanne, large and brode; Full streight and even lay his joly shode; His rode was red, his eyen grey as goos; With Poule's windowes corven on his shoes, t With Poale's windowes corven on his at In hosen red, he went ful fetuls. Yelad he was ful smal and properly, All in a kirlel of a light waget, Ful faire and thicke ben the pointes set; And therupon he had a gay surplise, As white as is the bloame upon rise."

Before the introduction of the fret, the hair of females was plaited. See the figure in Scarcliffe church. In the twelfth century, the hair of both males and females were thus disposed in long tresses: "Then was there flowing hair (fluxus crimum), and extravagant dress; and then was invented the fashion of shoes with curved points. Then the model for young men was to rival women in delicacy of person, to mince their gait, and to walk, with loose gesture, half naked.;

Very similar to this is the dress of the scholars of Christ's Hospital at this day.
For shoes oranmented in this style, see those of William of Hatfield, Plate 70. Profile view.
Sharpe's translation of William of Malmesbury, p. 336. This passage refers to the reign of William Rufus

A striking example of this "fluxus crinium," is presented by the figure of Henry the First's Queen (cetemporary with that King's reign), which forms a pilaster to the west door of Rochester cathedral. The figure of the King himself forms another. The Queen's hair depends over either shoulder in long plaits, below her knees. The kings and queens in the curious ancient chess-men of the twelfth century, lately exhibited at the Society of Antiquaries, wear the hair hanging over the shoulders in several long distinct plaits. The west front of the cathedral of St. Dems exhibits a series of the early Kings and Queens of France, with their hair thus disposed. Mrs. Bray has, in her large collection of Mr. C. Stothard's original drawings, his be autiful views of these figures. Ancient as they are, Montfaucon makes them much more so, and calls them, we believe, "Les Rois Mercving, cliens."

The cot-hardre, like the juste-au-corps, was, we think, a close-bodied vest. Perhaps it derived its

"In the thirty-seventh year of Edward the Third, the wives and daughters of esquires, not possessing the yearly amount of two hundred pounds, are forbodden to wear any purfilling or facings on their garnents, or to use any escluters creates, or trefes. The wives and daughters of knights, not possessing property to the value of two hundred marks a year, were restricted from using linings of the control of the property of the property of the property to the value of two hundred marks a year, were restricted from using linings of the property of the prope

Of the crescent horned head-dress, with its pendant drapery, constructed, no doubt, upon wires, the figure of Beatrice Countess of Arundel, presents an extravagant instance. The same appendage, arranged in better taste, appears on the female in the plate lettered Sir Robert Grushill and his Lady: and it will be observed worn under the hoods of the female mourners round Beauchamp Earl of Warwick's tomb. "The mantle appears to have been given only to married women, in the monuments of the time of Henry the Fourth." "

Of the usual Civil Costume of the fourteenth and fifteenth centuries, excellent examples will be

Of the usual Civil Costume of the fourteenth and fifteenth centuries, excellent examples will be found in the tombs of William of Hatfield, William of Windsor, Blanch de la Tour, and the mourmers on the monument of Sir Roger de Kerdeston. One of these mourners, a female, and the figure of the Lady of Sir Miles Stapleton, have long pendant lappets to their sleeves. That of the Judge in Willoughby church, Nottinghamshire, has a tunic to which very full sleeves are attached, and he tg et with a rich ceint, or girdle; an appendage of knights, civilians, and ecclesiastics (when unattired on the sacress value us), in the furteenth century.

"Change of cothing every day,
With golden girdles, great an small "

There are numerous examples of the Regal Habits in the Monumental Effigies. In those of the royal effigies at Fontevraud we distinguish the tunic, the supertunic or dalmatic, the mantle, the crowns, the boots marked as sandals, the jewelled gloves, &c. We true the variation in the fashion of these sensile until the time of Hung, the English

these regalia until the time of Henry the Fourth.

The early Episcopal figure in the Temple church shows us the plain low mitre and pastoral staff used by Bishops of that period.

. 11.

The figure of Stratford Λrchbishop of Canterbury gives a faithful representation of the pontifical habit of a later day; the rich jewelled and more elevated mitre, crocketted with goldsmiths' work; the pall, maniple, chasuble, cope, jewelled gloves, &c. The costly ornaments of the episcopal office are touched upon in the Plowman's Tale:

Iperlid as the Queene's head:
A staff of golde and pirrie,* lo'
As hevie as it were made of ledde
With cloth bothe new and redde With glitterande go.d, as grene as gall."

The mitred Abbot of the Monks of Westminster * is a fine example of the costume of his order. Had Mr. Stothard survived to complete his work, no doubt he would have added to it the habits of other ecclesiastical orders. It is, however, matter of satisfaction that he has left so little unnoticed by his pencil, which could illustrate the progress of our national costume, regal, ecclesiastical, civil, and military.

In closing these prefatory notes, which the antiquarian reader will no doubt amplify from his own store of knowledge, and by examination of the plates (which ever will be found a faithful volume speaking for themselves); it may be acceptable that some short account of the author's life should be ndded #

CHARLES ALFRED STOTRARD was the eldest surviving son of Thomas Stothard, Esq. R. A.; he was born July 5th, 1787.

At an early age he exhibited a strong propensity for study, and a genius for drawing. The latter was more particularly developed in various clever miniature scenes which he executed for his school-boy model of a stage. On leaving school he entered, by his own wish, as a student in the Royal Academy, where he soon attracted notice for the chaste feeling and accuracy with which he drew from the antique sculptures.

In 1802 he accompanied his father to Burleigh, the seat of the Marquis of Exeter, the grand staircase of which the latter was employed in decorating by his masterly pencil. Mr. Stothard senior, staircase of which the inter-was composed in decorating by his messerity period. Art. Scothard senior, suggested to his son that he might fill up his time by making drawings of the monuments in the neighbouring churches, as useful authorities for designing costume. This circumstance gave the first bias of Mr. Charles Stothard's mind towards the subject which afterwards became his pursuit.

In 1808 he received his ticket as student in the Life Academy, and formed a resolution to become an historical painter. Circumstances which subsequently arose, however, changed this determination.

Having formed an attachment for the young lady who afterwards became his wife, he feared that

as an historical painter he might not acquire sufficient pecuniary independence to enable him pru-dently to become a married man. He resolved, therefore, to turn his attention exclusively to the illustration of our national antiquities, more particularly in a path which had hitherto been but imperful pursued—the delineation of the sculptured Effigies erected in our churches as memorials for the dead, in such manner as they might be referred to and depended on as accurate authorities, illustrating our national history and ancient costume.

In 1810 Mr. Charles Stothard painted a spirited picture, representing the murder of Richard the Second in Pontefract Castle, in which the characteristic dresses of the time were strictly adhered to

^{*} Parie, for pierrene, jewelry.
† See Print of William of Colchester

1 the portrait of the King himself, he made studies from his effigy in Westminster Abbey. This

the portrain of King meneral Place in 1811.

In the same year he published his first Number of the Monumental Effigies of Great Britain, the objects of which were detailed in the following advertisement, which accompanied the publi-

cation:

"It is a circumstance much to be regretted, that so important and interesting a subject as the Monumental Effigies of our Kings, Princes, and Nobles, should have been treated with so much neglect, as among all the works published with the intention of giving representations of them, there is not one that can be relied on. Without possessing that simplicity and chastity which characterizes the originals, they are not correct even as to particulars. It was partly on this account that this Work was undertaken, with a view, by paying the most particular attention to the subject, to rescue from the destroyer Time those Works of Art, introduced into our Cathedrals and Churches as Memorials for the Dead, which, independent of their antiquity, are the greater part specimens of sculpture, which, for grandeur, simplicity, and chastity of style, are not to be surpassed, if equalled, by any nation in Europe.

nation in Europe.

"There are, though not generally known, as they have never been published, a few Etchings by the
Rev. T. Kerrich, of Cambridge," from Monuments in the Dominicans' and other Churches in Paris,
which claim the highest praise that can be bestowed, as well for their accuracy as for the style in
which they are executed: these are mentioned as a tribute which they deserve, and as the sight of

which they are executed: these are mentioned as a tribute which they deserve, and as the sight of them induced the proprietor of this Work to execute the Etchings for it himself.

"Had it been but to remedy the above-mentioned defect, there would not, perhaps, have been sufficient encouragement for entering on a Work of this magnitude, till it was found on consideration that other very desirable points would be gained, which would make it more generally interesting. The first of which was the great service these Monumental Effigies would render the Historical Painter, by making the accuracy of the property of the p explaining the costume adopted at different periods in England, as they give more complete ideas on the subject than can be drawn from any other source: the knowledge we now have in this respect has been in general gathered from the illuminated MSS. in our public libraries; but either from the minuteness of the figures in some, or the rudeness of the drawing in others that are on a larger scale, they are too much generalized, and do not give us those smaller parts and ornaments which are so

"The second point gained, was that of elucidating History and Biography, as most of those characters must in the course of this Work be brought in, who have been concerned in the civil and military affairs of England from the earliest times to the reign of Henry the Eighth. This has also suggested the idea of illustrating the Historical Plays of our great dramatic poet Shakspeare, in order to gested the side of mustrating the Historical Plays of our great dramatic poet. Shakspeare, in order to easist the stage in selecting its costume with that propriety which will always add consequence to his characters, and give that stamp of truth which they so highly deserve. We should not then see as now the slashed doublet and cloak, peculiar to the sixteenth century, introduced without discrimination in the play of King John as well as that of Henry the Eighth; or the Bastard Faulconbridge in armour, which would puzzle the most profound antiquary to know when or where such was

"If it be true that we may derive the above advantages from the Monumental Effigies of Great Britain, they surely deserve to be saved from the oblivion in which so many have already sunk, and preserved as records of the splendour with which sculpture once flourished in England."

Mr. Stothard's undertaking procured for him the warm friendship of the Rev. T. Kerrich, of whose

^{*} Some of these etchings were afterwarm their Archeologia, vol. XVIII. p. 197 nicated to the Society of Antiquaries by Mr. Kerrich, and inserted

talents he makes such honourable mention; and for the candid criticism of that excellent judge of matters of antiquity and art in the progress of his work, he at all times expressed himself much indebted.

The talents of Mr. C. Stothard as an artist, and the accuracy of his research in objects connected with his pursuit, soon obtained for him a distinguished reputation as an antiquary, and the acquaint-ance of characters eminent for their learning and respectability. Among these were the late Sir Joseph Banks (who highly appreciated him), and Samuel Lysons, Esq. the joint author of "Magna Britunina," who esteemed him as a friend. Mr. Lysons employed him to make some drawings illustrative of his work; for which purpose, in the summer of 1815, Mr. C. Stothard made a journey northward as far as the Picts' Wall, adding to his portfolio many drawings for the Magna Britannia, monumental subjects for himself, and a number of little sketches, executed in the most delicate and peculiar manner, of different views and buildings in the country through which he passed. During his absence from London Mr. Lysons gave him a proof of his esteem and regard, by obtaining for him, unsolicited, the appointment of Historical Draughtsman to the Society of Antiquaries of London.

In 1816 he was deputed by that body to commence his elaborate and faithful drawings of the famous Tapestry deposited at Bayeux. During his absence in France he visited Chinon, and in the neighbouring Abbey of Fontervand discovered those interesting Effigies of the Plantagenets, the existence of which after the revolutionary devastation had become doubtful, but which were of high importance to him as subjects for his work. The following account of this matter is given in Mrs. C. Stothard's Tour in Britanny :- "When Mr. Stothard first visited France during the summer of 1816, he came direct to Fonteyrand, to ascertain if the Effigies of our early Kings who were buried there yet existed; subjects so interesting to English history were worthy of the inquiry. He found the abbey converted into a prison, and discovered in a cellar belonging to it, the Effigies of Henry the Second and his Queen Eleanor of Guienne, Richard the First, and Isabella of Angouleme, the Queen of John. The chapel where the figures were placed before the revolution had been entirely destroyed, and these valuable Effigies, then removed to the cellar, were subject to continual mutilation from the prisoners, who came twice in every day to draw water from a well. It appeared they had sustained some injury, as Mr. S. found several broken fragments scattered around. He made drawings of the figures; and upon his return to England represented to our Government the propriety of securing such interesting memorials from further destruction. It was deemed advisable, if such a plan could be accomplished, to gain possession of them, that they might be placed with the rest of our Royal Effigies in Westto gain possession or use it use it was no minster Abbey. A hard policition was accordingly made, which failed; but it had the good effect of drawing the attention of the French authorities towards these remains, and saving them from total destruction. At the same period Mr. Stothard visited the Abbey of L'Espan, near Mans, in search of the effigy of Berengaria, Queen of Richard the First: he found the abbey church converted into a barn, and the object of his inquiry in a mutilated state, convealed under a quantity of wheat.* At Mons he discovered the beautiful enamelled tablet representing Geoffrey Plantagenet. Mr. Stothard's drawings of the Effigies of the English Monarchy extant in France, were, on his return from Fontevraud, submitted by the late Sir George Nayler to the inspection of his late Majesty George the Fourth, who was graciously pleased to express an earnest desire for their publication, and to allow Mr. Stothard to dedicate his Work, the Monumental Efigies, to him. In 1817 he made a second journey to Bayeux for the purpose of continuing his drawings from the Tapestry. . In February 1818

Mr. Kerrich's numerous and interesting collection of sketches and plans of the details of Gothic Architecture were
left, at his death, to the British Museum. His collection of paintings of the Gothic Age were bequeathed to the Society
of Antiquaries, and are suspended on the walls of their meeting-noom.
 There is Reliable vs. 204.

⁺ Tour in Britanny, p. 294,

See Memour of his Life, pp. 243 to 248.

he married the young lady to whom he had so long been attached, Anna Eliza, the only daughter of the late John Kempe, Esq. of the New Kent Road. In July following she accompanied him in his third expedition to France, which he made with a view of completing the Rayon Tacache.

third expedition to France, which he made with a view of completing the Bayeux Tapestry.

His task being accomplished, he proceeded with Mrs. Stothard on a tour of investigation through
Normandy, and more particularly Britanny. In order to render their families participators in some
degree of the pleasure of their journey, Mrs. Stothard addressed to her mother, Mrs. Kempe, a particular detail of it in a series of letters, which her husband illustrated by various beautiful drawings of
the views, costume, and architectural antiquities, which they thought worthy of notice in their route:
these formed the ground-swap of the wildings of Letters, which

these formed the ground-work of the publication of Letters to which we have referred.

In 1819 Mr. C. Stothard laid before the Society of Antiquaries the complete series of his Drawings from the Tapestry of Bayens; and a paper highly creditable to his discrimination, in which he proved from internal evidence, that the Tapestry was coveal with the period immediately succeeding the Conquest, refuting the assertions of the Abbé de la Rue. This Essay was printed in vol. xxx. of the Archaeologia. On the 2d of July of the same year Mr. Stothard was unanimously elected a Fellow of the Society of Antiquaries. In the following autumn he made a series of exquisitely finished drawings for the Society, from the paintings then lately discovered on the walls of the Painted Chamber in the ancient royal palace of Westminster. Fearlessly ardent in his pursuit, he took his stand on the highest and most dangerous parts of the scaffold creeted for the repairs; and on one occasion there, narrowly escaped the fate which afterwards befel him. The Society of Antiquaries are in possession of these admirable drawings; and they will, doubtless, when it shall be practicable, se carefully contracted for one of their ground make a contraction.

engraved for one of their annual publications.

Some characteristic ancedotes of the ardour of Mr. Charles Stothard in his antiquarian pursuits may find admission here.

The monument of Aveline Countess of Laucaster, in Westminster Abbey, was concealed by the lofty cenotaph of Lord Ligonier, and thus rendered inaccessible to the light of day. Never daunted by any difficulties which offered themselves to an antiquarian pursoit, Mr. Stothard furnished his pockets with wax-candles, etay, and a percussion tube (a German invention for producing fire). Thus prepared, he watched his opportunity, scaled the monument of Lord Ligonier, lit and fixed his candles, and in the situation above described, smothered with dust, actually completed the drawing of the beautiful monument which embellishes his series of Effigies, without the knowledge of any of the attendants in the abbey.

In one of his customary rambles with the writer, he had the good fortune to meet with the monument of Sir John Peche, or Pechy, as the name is pronounced, at the site of an old baronial mansion, Lullingstone Castle, near Eynsford, in Kent. The effigy afforded a fine specimen of the military costume of the age of Henry the Eighth. The whole was in admirable preservation; but the very circumstance which had contributed to that perfect state, rendered it almost impossible for an artist to gain such an entire view as might enable him to draw it correctly; it was covered by an horizontal slab, distant not more than eighteen inches from the face. (See the Vignette.) This difficulty did not repulse Mr. Stothard. By the aid of a graduated line (he drew all his monuments by scale), he brought all the parts into their due relative proportion, and in two days produced the drawing of which the late Mr. Bartholomew Howlett made a very satisfactory etching, after Mr. Stothard's death, for this work.

Often when a monument was so disfigured as, to the eye of any ordinary observer, to appear hopeless as the subject for a drawing, would Mr. Stothard, by industriously stripping it, by means of a penknife, of its barbarous coat of whitewash, or other plastering (called by country churchwardens beautifying), restore the sharpness of the parts, and produce a drawing replete with the finest minutie of detail. Never was there an eye more accurately observant of the characteristic points of art in different ages than Mr. Stothard's. Not a fragment of painted glass, or tile decorated by any sort of ornament, but he could assign to it a proper era. This lion rampant was of the manner adopted in blazoning heraldic bearings in the reign of the First Edward; the cornament on that belt was of the Third; the mitre on the head of a certain Bishop was of Henry the Third's time; the style of such a capital bespoke a coeval date. The original conjecture that the collar of SS. expressed Henry the Fourth's favourite motto, Souverayne, was one instance of his critical acumen; and a good proof that his solution of the enigma was right, is, that some antiquaries have since unhesitatingly adopted it as their own:—an observation which might be extended to the piracies which have been committed on his monumental etchings; for such they become, when his drawings have been copied without even the courtesy of acknowledgment.

There was more of that nerve and perseverance necessary for the pursuit of his monumental researches in solitude, and in wild and unfrequented districts, than a common observer, from the unpretending demeanour of Mr. Stothard, might have supposed. Many miles did he pass through obscure paths, to bye and unfrequented villages, in search of ancient effigies. On his arrival at the church, he often found the effigy which he was in search of removed, or so mutilated and disfigured as to be useless for his work. Many days and weeks did he spend in rural solitudes, the whole of his day being passed in the church, and at night was forced to content himself with taking up his quarters at the village public-house; where, he has often been heard to say, the sight of a pediar with his pack was a most unwelcome one, as it often foretold that the only tenantable bed in the cabin was occupied for the night. Yet Mr. Stothard had resources in his own mind, drawn not only from his pursuits, but his good understanding, which preserved his spirits in these scenes. Seated near the chimney of the village alchouse fire, the burning brands illuminating the ample hearth, the motley group of rustics all around, he would listen to their conversation, and note it down when it took a singular or comic turn; or he would take out his little sketch-book, and delineate their boorish features. "There is great pleasure," he would say, "in observing the character of man in all its forms." "How often, in a village alchouse," would he add, "whey I recognized the clowns of our inimitable Shakspeare."

It was no small part of Mr. Stothard's aptitude for his task, that he joined to his rare talent a slender active body, of the middle stature, about five feet eight inches in height, habits remarkably abstemious, and the most perfect health. He was capable of the longest walks, without suffering inconvenience from them. On one occasion (in the evening, after finishing the drawing from the monument of Sir Thomas Cawne) he walked from Ightham, in Kent, to London.

Mr. Stothard had projected several graphic works, illustrative of English history, to be executed by himself, after the manner of his monumental effigies—as a chronological series of ancient seals; a miscellaneous collection of efficies, and subjects illustrating the Elizabethan age: and Mrs. Bray has in her possession his original drawings of the effigies of some of the characters eminent in French history, sufficient of themselves to form a publication consisting of several plates. Mrs. Bray has also a valuable collection of his sketch-books, in which are noted every object which arrested his attention in his numerous antiquarian excursions.

In September 1820 he again visited the Continent, making a tour of the Netherlands for the benefit of Mrs. C. Stothard's health. He added, in this tour, several fine drawings of local scenery and architecture to his stock. Mrs. Stothard also, who (under his instruction in drawing from antique busts) had acquired much skill in the imitative art, added to the number of these drawings, by delineating one point of view of a building, or other object, while her husband made another, little bishicate was shortly their secondart tester and pursuits were to be distincted in his world for ever!

thinking how shortly their accordant taste and pursuits were to be disunited in this world for ever!

We now approach the melantholy close of Mr. Charles Stothard's mortal race. Having been solicited, by the Rev. Daniel Lysons, to make some drawings for the account of Devon in the Magna Britannia, on the 16th of May he parted from his affectionate and pregnant wife, never to meet her

more on this side "that bourn whence no traveller returns." He traversed a considerable part of more on this side "toat bourn whence no traveller returns." He traversed a considerable part of Devonshire on foot, exploring the churches in his way for effigies, and making sketches of the country, according to his practice. He arrived at Bere Ferrers; and, on Sunday the 37th of May, after attending Divine service, addressed the Vicar of that place, the Rev. Henry Hobert, for permission to draw the stained glass in the east window of the church, representing the Founder and his Lady. On the following morning Mr. Stothard began, by menus of a ladder, to make tracings of the subjects represented on the painted glass. Elevated on the north side of the altar, just above the tables inscribed with the Creed and Decalogue, the step of the ladder drawfild to relate gave way! He fell; and, in the effort to save himself, probably turned round. His head came in contact with the slab on which the figure of a Knight is placed in the chancel wall; and he was, in all probability, killed on the spot, by a concussion of the brain—receiving his death-clowd from one of those very killed on the spot, by a concussion of the brain—receiving his death-blow from one of those very effigies from which, through his talents, he will receive a sublunary immortality. The fall which terminated the career of the artist, literally snapt the pencil which he held in his hand in twain! His venerable father, distinguished alike for his genius and his worldly bereavements (he had lost, some years before, his eldest son, by an accident equally terrible and sudden), repaired to the spot accompanied by Mr. W. H. Brooke, and followed, for the second time, the pride of his heart and of his

panied by Mr. W. H. Brooke, and followed, for the second time, the pride of his heart and of his hopes, to a premature grave.

Thus perished in the vigour of life and health, amid the brightest prospects of worldly success and honours, in the most uninterrupted state of conjugal happiness, this excellent young man and zealous antiquary. The eminence of his telents could only be exceeded by the vitrues of his heart. After a lapse of ten years, the pen which has composed this imperfect notice of himself and his works, renews the subject with a freshuses of sorrow and an undiminished regard, only consoling himself by the reflection, that severe and awful as the change was to the survivors, for the deceased, in the mercy of God, it must have been a happy one. He contributed this epitaph to the stone which his widow placed over his grave.

over his grave.

" Sacred to the memory (dear to every friend who knew him) CHARLES ALFRED STOTHARD, Historical Draughtsman, and Fellow of the Society of Antiquaries, eldest surviving son of Thomas Stothard, Esq. R. A.

ediest surviving son of Yhomas Stotland, Esq. R. A.

"While pursaing his professional researches in the adjoining church, he was
unfortunately killed by a fall, on the 28th May, in the year of our Lord 1821,
in the 34th year of his age. As a laborious investigator of the ancient
Sepulchral Monuments and other historical vestiges of this Kingdom, which
he illustrated by his faithful and elegant pencil, he was pre-aminent. As a
man, though gifted with the most solid ability, he was humble, modest, uncostenations; an example of benevolence and simplicity of heart; a Christian by faith, as he proved by that essential demonstration—his works. Thus awfully bereft of such a partner, what words shall describe the deep, the bitter sorrow of his widow, who stood not by to pay him the last sad offices, but while he perished thus untimely, expected his return, and shortly to bless him with a first child. She has erected this poor monument to his memory; a living one exists in her heart. Reader, profit by this sad, but

doubtless, in the wisdom of God, salutary and merciful lesson; for it is better that the virtuous should be thus suddenly cut off than the wicked.

"'Watch ye, therefore, for ye, know not when the Master of the House cometh; at even, at midnight, at cock-crowing, or in the morning; lest coming suddenly he find you sleeping." Mirk, iii, 35, 36."

Blanche, Mr. C. Stothard's posthumous daughter, was born on the 29th June, 1821, but one month after the fatal accident which suffered her not to be greeted in this world by a father's smile. She lived little more than seven months, when she was called to join him, we humbly trust, in immortality. She died on the 2d February, 1822. Mrs. Stothard's (anow Mrs. Brny's) narrative of these heavy afflictions, in the Memoir which we have so often quoted, is full of that deep and sincere feeling which gives force and beauty to language, and subdues to sympathy every chord of the human heart.

Over the narrow but peaceful tenement where the mortal remains of the Author of this Work repose, until the last trumpet shall again, at his Creator's will, arouse them into life, four rose-trees and a juniper-plant were flourishing in 1825. The lovers of the elegant arts, and historical science, will add to these an ever green laurel.







MONDMANTAL AFFICIES

OF

GREAT BRITAIN.

Roger, Bishop of Salisbury.

This is a coffin lid, on which is represented in very low relief a Bishop attired in his pontifical ornaments, in the act of giving the benediction, and trampling on a dragon or serpent; the ordinary mode with the sculptors of the middle age of expressing the Ministers of his Church. The figure is surrounded by a border of interlacing scroll work, in which are introduced bands of beads. These characteristic points shew the sculpture to have been executed in the twelfth century, and the effigy may, with much confidence, be asserted to be that of Roger, Bishop of Salisbury. This ecclesiastic was originally the priest of a small chapel in the vicinity of Caen in Normandy, which Prince Henry, the third son of William the Conqueror, chanced to enter while engaged in a hunting party. He was so pleased with the alacrity with which this obscure priest got through the service that he took him into his Household, and, on coming to the Crown, made him his Chief Counsellor, his Chancellor, Dean of St. Martin le Grand, London, and Bishop of Salisbury; in short he was invested by Henry I. with authority, honours, and riches. Under the following reign of Stephen the picture was reversed, and he bitterly experienced "the wretchedness of that poor man who hangs on Princes' favours." Overwhelmed by reverses of fortune he expired in a state of phrensy on the 11th of December 1139, and was buried in the Cathedral of Sarum, there can be little doubt, in the tomb which has been above described. This, with his remains, were afterwards translated to the new Church, and is placed on the South side of the nave.

Geoffrey Plantagenet, Carl of Anjou.

GEOFFREY Earl, or rather, according to the foreign style, Count of Maine and Anjou (called Plantagenet from the sprig of Planta Genista or Broom which he was accustomed to wear in his cap *), was son of Fulk the preceding Earl, King of Jerusalem, by Eremburga, daughter of Helias Count of Mans.

As the Earldom of Anjou was contiguous to Normandy he became an eligible husband for Matilda or Maud, the daughter of Henry the First, King of England, and widow of the Emperor Henry the Fourth. They were married at Mans, April 3, 1127. By the issue of this union the Saxon blood was restored in the succession of English monarchs, for Henry the Second, their only son, was great-grandson, by his mother's side, to Margaret, the sister of Edgar Atheling. Geoffrey Plantagenet died in 1150, and was buried before the Crucifix in the Church of St. Julien in Mans. The beautiful enamelled tablet, from which the plate is etched, is preserved in the Museum at Mans, where it was found by the Author of this work in the year 1817. It had formerly been suspended in the Church of St. Julien, but disappeared during the Revolution. It was fortunately, however, preserved from the melting pot, to which the unsparing hands of the Revolutionists had consigned it. On this singularly curious and ancient memorial the Earl appears at full length, under an arch decorated with semicircular ornaments, and supported on either side by a pillar with a capital of foliage. He wears a steel cap, in form like the Phrygian, enamelled with a leopard of gold. In his right hand is a sword, his left supports a shield, which is adorned with golden leopards on a blue field, similarly to the cap. This shield is of the long kite shape, and reaches from the shoulders to the feet; it bears a striking comparison with those represented on the Bayeux Tapestry, save that the upper part is not curved, but the angles are rounded. He wears an under-tunic of light blue ornamented with borders of gold, an upper one of

It is said that Fulk, the first of that name Earl of Anjou, his ancestor, made a pilgri mage to Jerusalem to atone for his sins, and was seourged before the Holy Sepulchre with a rod made of broom, whence he assumed it as his cognizance, and it was adopted as a family distinction by his descendants.
† Sandord gives the following as his epitaph:
His C Decuster note that the convey lock reight in assum.
Outermay Applies turnis conveyant in assum.

An arch of very similar design is still extent, forming the frontispiece to the very ancient chancel of the church of Coupton, near Guildford, in Surrey.

§ Similar caps appear on the heads of Stephen and Henry II, to be worn under the chain mail. See the reverse of their scals in Speed.





green; his mantle is of light blue, and is lined with vair; above the mantle and over the right shoulder is his belt. The whole ground-work of the tablet is cariously filled up with small trefoil, scroll, and other ornaments. Over the head of the figure is this inscription:

ENSE TVO, PRINCEPS, PREDONVM TVRBA FVGATVR, ECCLE'IIS Q' QVIES PACE VIGENTE DATVR.

The heraldic bearings on this tablet, by some thought to be griffins (though they are in all probability leopards or lions), have excited much attention from their being perhaps the earliest specimen extant of armorial bearings. "It is not easy to fix the time when heraldic bearings assumed a more decided character than in the Bayeux tapestry, but there appears to exist some proof that they were used in the time of Henry the First. John, a monk of Marmonstier, in Touraine, who was living in the time of Geoffrey Plantagenet, on that prince's marriage with Matilda, daughter of Henry the First, at Mans, describes him, previous to his being knighted, as having put on him a hauberk and stockings wrought with double mailles, golden spurs fastened to his feet, a shield emblazoned with little golden lions hung about his neck, and a helmet glittering with precious stones upon his head." This description accords very well with the charge emblazoned on his shield. "The number of lions is not certain, as but one half of the shield is seen, yet it seems probable there were six; 3, 2, and 1, as we find his bastard grandson William Longespee, on his tomb in Salisbury Cathedral, bearing on his shield, in a field Azure, six lions Or, 3, 2, and I.** There can be little doubt, from the style in which the tablet is executed, but this memorial of Geoffrey Plantagenet was made about the time when he died. It appears to have been no unusual mode at this period of commemorating the defunct. A similar enamelled tablet or picture, representing Ulger Bishop of Angers, who died in 1149, formerly was suspended over his tomb in the Church of St. Maurice at Angers, but was destroyed during the Revolution.

^{*} See Essay by the Author of the Monumental Edigies of Great Britain on the Antiquity of the Bayeux Tapestry, Archaeologia, vol. xix, p. 188.

Jocelyn de Bailul, Bishop of Salisbury.

This, like the effigy of Jocelyn's predecessor in the See of Salisbury, is carved in low relief on a coffin lid. Jocelyn de Bailul was of a noble Norman family, and much in favour with King Henry the Second, whose views he esponsed when the King sought to limit the extravagant privileges of the clergy by the constitutions of Clarendon. This drew upon Jocelyn the resentment of Becket, subjected him to ecclesiastical censures, and as much persecution as could by those means be directed against him. After the murder of Becket, nothing short of Jocelyn's entire submission could make his peace with the Pope. He retired into a Cistertian monastery, where he died on the 11th September 1184. He left a natural son, Richard Fitz-Jocelyn, Archdeacon of Sarum, Bishop of Bath and Wells, and afterwards elected to the See of Canterbury, but who died before his election was confirmed. The effigy of this Bishop represents him standing under an arch, the pastoral staff in the left hand, the right elevated in the act of giving the benediction. Mr. Gough, who conceived this to be the tomb of Bishop Roger, in 1770 procured it to be raised above the level of the floor of the nave, and was thus enabled to read the inscription which runs round the perpendicular sides of the edge of the stone. This commences at the head of the figure, and is as follows:

PLENT HOOSE SALESERIE, QVIA DECIDIT ENSIS
JUSTITIS, PATER ECCLESIE SALESERIENSIS,
DUN VIGUIT MISEROS ALVIT, FASTVAQUE POTENTUM
NON TIMVIT, SED CLAVA FVIF TERRORQVE NOCENTUM,
DE DILINES, DE N. BALLING I HUNGBER ARVIT.

The line on the chasuble, ".... Affer open, devenies in idem," is an admonition to the living to pray for the soul of the defunct, remembering their own mortality. Round the border of the same vestment was another inscription, which is now illegible.

Mr. Gough has endeavoured, by assigning particular allusions to the different lines of this inscription, to prove that this was the effigy of Bishop Roger; but these allusions, except in one point, are in a style of general compliment, which would apply equally well to Jocelyn as to Roger, while two circumstances lead confidently to the conclusion that this is the monument of Jocelyn: first, the only precise fact recorded in the epitapli, of de ducibus, de nobilibus primordia duxit principibus," seems at direct variance with the received history of Bishop Roger, while it perfectly accords with that of Bishop Jocelyn. The house of Bailul, or Bailleul, anglicised Baliol, whence he was descended, was one of the noblest in Normandy, distinguished for their voyages to the Holy Land, and their share in the conquest of England. The second circumstance is equally strong for its appropriation to Jocelyn. In searching the Chapter Records of Salisbury, several deeds were found bearing the seal of Bishop Jocelyn, the figure on which exactly resembled that on the monument which we are describing, and totally differed from that of earlier date which we have assigned to Bishop Roger.* The present situation of this effigy is on the south side of the nave of the eathedral church.

* See Dodsworth's Historical Account of the Episcopal See and Cathedrol Church of Setum or Salisbury, p. 191.









SINTEN IN



Henry the Second.

THE destruction of our royal effigies at Fontevraud during the Revolution had been so confidently asserted, that the known devastation of antiquities of this character in France, did not appear to be a sufficient reason to warrant the assertion; but on investigation, by every inquiry it was found to rest on no better foundation, and still wanted confirmation. As the addition of these, to commence our series appeared so desirable an acquisition, and the reflection at the same time presenting itself, that by some fortunate chance they might still be preserved, no other inducements were wanting for hazarding a journey to ascertain their fate. An indiscriminate destruction, which on every side presented itself in a track of three hundred miles, left little to hope on arriving at the Abbey of Fontevraud; but still less, when this celebrated depository of our early kings was found to be but a ruin. Contrary, however, to such an unpromising appearance, the whole of the effigies were discovered in a cellar of one of the buildings adjoining the abbey. For amidst the total annihilation of every thing that immediately surrounded them, these effigies alone were saved; not a vestige of the tomb, and chapel which contained them, Fortunately, there is nothing destroyed for us to regret. When the fury of the Revolution had ceased, it appears that the veneration these memorials of royalty had for ages excited, led to their removal from the ruined church to a place of more security. They were accordingly conveyed to an octangular isolated building, called the Tour d'Evraud, where they remained safe and undisturbed for eighteen years; but the church having been very lately converted to a prison, and this receptacle being found convenient for some purposes of the new establishment, they were again removed to their present situation, where they are subject daily to be wantonly defaced by the lowest class of prisoners, and where, if they are suffered to remain, they must soon be destroyed.

The effigies are four in number:—Henry II.; his Queen, Eleanor de Guienne; Richard I.; and Isabel d'Angouleme, the Queen of John. Considering their age, and the vicissitudes they have undergone, they are in excellent preservation. They have all been painted and gilt three or four times; and from the style of the last painting, it is probable it was executed when the effigies were removed from their original situation in the choir.* It is this painting which Montfaucon has described,

and it has consequently misled him.†

Our present subject, Henry II., the son of the Empress Matilda, and Geoffrey Plantagenet, Earl of Anjou, died at the Castle of Chinon, nigh Fontevraud, October, 1189, in the 57th year of his age, and 35th of his reign. A modern French writer,

^{*} By Jeanne Baptiste de Bourbon, natural daughter of Henry IV. in 1638, who at the same time crected a

tomb to contain the whole of them.

+ For the gloves having been ignorantly painted of a flesh colour instead of white. Montfaucon says, "Jene sai que signifient les deux marques roudes qu'il a sur les deux mains." Not conceiving they were the jewels on the gloves, the marks of royalty.

who states as his authorities MSS, preserved in the ecclesiastical archives, says " the body of the unfortunate monarch, vested in his royal habits, the crown of gold on his head, and the sceptre in his hand, was placed on a bier richly ornamented, and borne in great state to the celebrated Abbey of Fontevraud, which he had chosen as the place of his interment, and there set in the nave of the great church, where he was This account partly agrees with that given by Matthew Paris, who says, " But on the morrow, until he should be carried to be buried, he was arrayed in the royal investments, having a golden crown on the head, and gloves on the hands, boots wrought with gold on the feet, and spurs, a great ring on the finger, and a sceptre in the hand, and girt with a sword, he lay with his face uncovered." When we examine the effigy, we cannot fail of remarking that it is already described by these two accounts; the only variation being in the sword, which is not girt, but lies on the bier on the left side, with the belt twisted round it. It therefore appears, that the tomb was literally a representation of the deceased king, as if he still lay in state. Nor can we, without supposing such was the custom, otherwise account for the singular coincidences between the effigy of King John on the lid of his coffin and his body within it, when discovered a few years since.

The crown on the head of Henry II. has been probably many years broken, as appears from some remains of an injudicious attempt to restore it with plaister of Paris. It is represented without those clumsy additions in the etchings. The right hand, on which was the great ring, is also broken; but still contains a portion of the sceptre, which, if we may judge from its stays on the breast, must have been remarkably short. The character of the face is strongly marked by high cheekbones and projecting lips and chin; the beard is painted, and penciled like a mini ature, to represent its being close shaven; the mantle is fastened by a fibula on the right shoulder, its colour has been, like the cushion under the head, of a deep reddish chocolate; the dalmatic is crimson, and appears to have been starred or flowered with gold. The mantle probably was originally ornamented in a similar manner. The boots are green, ornamented with gold, on which are fastened with red leathers the gold spurs. The whole is executed in free stone, and in a style much resembling the seals of the time, but infinitely superior to what we should expect, judging by the effigy of King John, which in comparison with this is a very inferior production. We are told that Henry II. had on his tomb these lines:

Rev Henres, eram, in h. pl., a. i. R. g., a sonego. Modaphecyte modo. Dux pie e enasque far Consato, a todom rout reset farm, terra Consat, terra modo subota doste pudam. Qui he es mace, persa d'acroman mertas. Son mace Hum, ao especadora condition se labor. Sodder he Tumulis, cui non sufficere torbs, Res brevs sampla male, a cui fut ampla brevis.

Details.-Plate I. Fig. 1, Pattern on the bier.













Cleanor de Guienne, Queen of Benry the Second.

ELEANOR of Aquitaine, or Guienne, was the eldest daughter and heiress of William V. Duke of Aquitaine, by Eleanor of Chastelleraut, his wife. She was first married to Louis VII. of France, but, owing to some dissension which arose between them, Louis applied to the papal see for a divorce: and it appearing that there was consanguinity between the parties, they were separated by authority of the Church in Easter 1151. Henry the Second, then Duke of Normandy, thought that a marriage with the Countess of Poitou and Aquitaine offered too large an accession of dominion and political power to his crown to be neglected, and so promptly took his measures that he espoused her the following Whitsuntide. She bore King Henry six sons and three daughters. Their eldest daughter Matilda married Henry the Lion, Duke of Saxony; among the issue of which marriage was Otho the Fourth, Emperor of Germany, and William, progenitor of the Dukes of Brunswick, who assumed as his arms the two lions which his grandfather Henry bore, and which seem to have been the ensign of the early English Kings of the Norman race as Dukes of Normandy. Eleanor thwarting the amours of her husband, and taking part against him with their elder son Prince Henry (who had received the titular and aspired to the actual honours of King during his father's lifetime), incurred his deep displeasure, and, according to Matthew Paris, banished from his bed, passed sixteen years of her life in close confinement. On the death of Henry in 1189, and the accession of her third son Richard to the Crown, he invested her with sovereign anthority during his absence in Normandy; and her first act was a very general release of malefactors from confinement. She accompanied Richard to the Holy Land, died in 1204, the sixth year of the reign of her son John, and was buried at Fontevraud. She lies, like the other effigies at that place, upon a bier, attired in her royal vestments, with a crown upon her head.

King Richard the First.

This chivalrous monarch, the fame of whose personal courage has been handed down to posterity in his surname, Cœur de Lion, was the third son of Henry the Second, by Eleanor de Guienne, his queen, and was born at Oxford, at the royal palace there, in the year 1157. He was created Earl of Poitou and Duke of Aquitaine by his father, during his lifetime, and at his death in 1181 succeeded to the Crown of England. In his childhood he was contracted in marriage to Alice, daughter of Henry the Seventl, King of France. This engagement was, however, never completed; her chasticy lying under an imputation with his own father, he refused to ratify it, and gave 100,000% to King Philip, her brother, as a compensation for its non performance. She became the wife of William Earl of Ponthieu, by whom she had issue Joan of Castile, mother of Queen Eleanor, wife of Edward the First.

His second wife was Berengaria, or Berenquelle, daughter of Sanchez the Fourth, King of Navarre. She was married to Richard in 1190, at the Island of Cyprus, when on his way to the Holy Land, whither she accompanied him.

King Richard received the scrip and staff of pilgrimage from the Archbishop of Tours, and proceeding to Marseilles, embarked on the 7th August 1190, on his expedi tion to the Holy Land. His first exploit in his way was the capture of the city of Messina, in Sicily, in order to release his sister Joan, widow of William the Good, the late king of that island, then kept in confinement by Tancred, the bastard and usurper. Richard enforced his demands of remuneration for his sister's claims, by keeping possession of Messina until they were satisfied. These were, that Tancred should permit her to enjoy the dower settled on her by the late King her husband; that she should have, according to the custom of Sicilian queens, a chair of gold, a table of gold twelve feet in length and a foot and a half in breadth, two golden tressels to support the same, a silk tent in which two hundred knights might be entertained, twenty-four silver cups and as many dishes, six thousand measures of wheat, a proportionate quantity of barley and wine, an hundred armed galleys, properly appointed, and victualled for two years. Tancred compounded for these dues by the payment of twenty thousand ounces of gold to Richard as his sister's dower, twenty thousand more to Richard himself, to be quit of any further claims, besides a gift to him of four large ships and fifteen galleys. Setting sail from Sicily, accompanied by his mother Eleanor and his betrothed wife, his fleet was scattered in a tempest between the islands of Rhodes and Cyprus. The ship which contained his sister Joan and his intended bride, was barbarously excluded from sheltering in Cyprus by Isaac Comnenus, the reigning prince, who held it under the Greek emperors. Richard promptly avenged this affront, by subduing the island, taking Isaac prisoner, and ultimately transferring the sovereignty of Cyprus to Guy de Lusignan. Here





Richard espoused his queen Berengaria. In the beginning of April 1191 Richard proceeded to the relief of the Christian army encamped before Acre. In his voyage he fell in with a Saracen dromond, or huge argosie, sent by Saladin, the brother of Saladin the Soldan of Babylon, laden with immense treasure, military stores, and provisions, and fifteen hundred warriors, for the succour of the Infidels besieged in Acre. Among the articles for offensive warfare were a quantity of the celebrated Greek fire, and vessels full of venomous serpents. This unwieldy vessel was promptly assailed on all sides by the King's light galleys; her bottom was pierced with holes by the augers of certain dextrous divers, and she was soon filled with water to her upper works. Thirteen hundred of her crew were consigned by the King's order to the waves; two hundred remained his prisoners. Richard arrived at Acre in the middle of June, with his gallant fleet of two hundred and fifty ships and sixty galleys, and aided so vigorously the combined forces of Christendom in the prosecution of the siege, that on the twelfth of the following July the city surrendered. The defection of Philip King of France did not damp the ardour of Richard: he marched against Jerusalem, and in sight of that city attacked and overthrew the caravan of Saladin, which came laden from Babylon, under an escort of ten thousand men. A truce being concluded with Saladin, Richard bent his steps homeward, to regulate the domestic concerns of his Realm, and to procure reinforcement for his crusading host. In his way he was shipwrecked near Aquileia, but getting safely to land he disguised himself as a merchant, and assuming the name of Hugh, was making his way through the Austrian dominions, when he was discovered and made prisoner by Leopold Duke of Austria, who owed him an old grudge for an indignity offered to his banner at Acre. Richard was given up by him to the Emperor of Germany, of whom he was obliged to purchase his liberty by a heavy ransom, 130,000 marks of silver. The old disagreement between Richard and Philip of France continuing unallayed, a war between them was the consequence, and Richard gave him a signal overthrow at the famous battle of Gisors, in Normandy, where the French king narrowly escaped with his life. The lion-hearted Richard on this occasion eminently displayed his intrepid character, and exclaimed after the field was won, "Not we but God and our Right' have vanquished France at Gisors;" the same emphatic words were by one of his successors coupled with the armorial ensigns of the British Crown.

Shortly after it was Richard's fate to lose his life in a petty feud. The Count of Limoges, a dependant on the Dukes of Aquitaine, having found a treasure on his land, Richard, as lord paramount, laid claim to the whole, and to enforce his right, besieged the Castle of Chaluz, where it was supposed the treasure was deposited. He was wounded by a quarrel, from the steelbow of an arbalister on the ramparts of the Castle. Hearing the twang of the implement, he stooped forward to avoid the shot, and in conseguence of that movement received it in his left shoulder. The barbed head of the arrow remained in the wound, the severity of which was much increased by the attempts of an unskilful surgeon to cut it out. The Castle being taken, and the archer brought before the King, he justified the deed, by saying that Richard with his own hand had killed his father and his two brothers. The King, with a true magnanimity, commanded him to be set at liberty with a reward of a hundred shillings; an order basely disre-

garded after the King's death by one of his mercenary chiefs, who caused the arbaliste to be flayed alive and hanged. Richard having received the Sacraments of the Church, died in the fortress above-mentioned on Tuesday 6th April 1199, after a reign of universars and nine months. He directed his heart to be carried to his faithful city of Rouen for interment in the Cathedral; his bowels, as his ignoble parts, to the rebellious Poictevins; and his body to be buried at the feet of his father Henry the Second at Fontevraud. This gave rise to the following Leonine verses, which are quoted by Matthew Paris as having been written for him by some rhimer of the day by way of epitaph, in which the idea that so mighty a ruin was too great for one place, is not destitute of

Pictavus exta ducis sepelit tellusque Chalutis; Corpus dat claudi sub marmore Fontis Ebraudi Neustria, tuque tegis cor mexpugnabile regis; Sic loca per trina te sparsit tanta ruina, Non fuit boc funus cui sufficerel locus unus.

Over his gilt monument, according to Sandford, was the following inscription (probably on a suspended tablet, being a summary of his most celebrated exploits:

> Scribitur hoc tumulo, rex auree, laus tua tota Aurea, materiae conveniente nota: Laus tua prima fuit Sieul, (Sprus altera, dromo Tertia, caravana quarta, suprema loppe, Suppressi Sieuli, Cyprus pessundata, dromo Mersus, caravana capta, retenta loppe.

The figure of Richard the First reposes on a bier covered with drapery. He wears a crown, the trefoils of which are filled up with a honeysuckle pattern, which various architectural remains of the same period shew to have been then much in vogue. His royal mantle is painted blue with an ornamental gold border, his dalmatic or supertunic is red, his tunic is white,* and under this appears his camise or shirt. The boots are adorned with broad ribband like stripes of gold, which appear to have been intended to express the earlier mode of chaussure sandals. The leather of the spurs are visible.

Details. Plate I. 1. The border of the mantle, 2. Gordle, 3. The border of the dalmatic, 4. The border of the tunic, 5. The border of the camsole or shirt, 6. Ornaments on the cover of the feretrum or bier. Plate II. The Crown.

* These three garments were ecclesiastical, answering to the bishop's chasoble or cope, the deacon's dalmatic, the subdeacon's tunic. The Church berself perhaps originally derived them from the imperial costume, in order to denote the spiritual authority of her ministers.







Knights Templars.

THE Templars, whose house (the old Temple) was in Holborn, removed thence to Fleet-street, in the reign of Henry II., when, it is most probable, the erection of the Church commenced; for we find by an inscription now destroyed, that in 1185 it was dedicated to the Virgin Mary by the Patriarch Eraclius. In 1240, it is recorded, another Church was finished and dedicated. From the two distinct styles of architecture of the above periods, now existing in the building, it seems highly probable that the circular part was the original Church, and it is here we find the effigies generally known by the name of the Knights Templars.

Matthew Paris says that William Marshal, the elder Earl of Pembroke, was buried in the middle of the church of the New Temple; and near their father were also interred two of his sons, William and Gilbert, successive Earls of Pembroke. And from other authorities, we learn that Geoffrey Magnaville, Earl of Essex, and William Plantagenet, fourth son of Henry III., were likewise buried in this Church. The effigies, the subject of the present investigation, occupy the centre of the pavement, and are parted off within two enclosures, each surrounded by a low iron railing: the figures are laid side by side, as close to each other as it is possible to place them. In this arrangement it will be seen that there is not that succession in the order of their dates we should have found had this been their original situation. In the South enclosure it may be particularly noticed, where the only three knights, with emblazoned shields are placed together, although of all the figures thus enclosed, they are, in point of date, the most remote from each other. That they have been displaced receives confirmation from a recent circumstance, for during the late repairs of the church, by excavating the ground beneath the S. enclosure, it was discovered that merely these coffin lids (of which the figures, according to ancient custom, were a part) remained, neither the bodies they inclosed nor the coffins to which they were attached, being found. This want of original locality is probably the cause that we are now unable to identify with certainty any of the persons said to have been here entombed. From the evidence of Camden, Stow, and Dugdale, it appears these changes have taken place since their time Camden, who does not allude to their situation or arrangement, says, that William

Marshal, the elder, and his two sons, William and Gilbert, were here buried, and that upon the tomb of William the elder, he read on the upper part " Comes Pen-" brochia," and upon the sides this verse, " Miles eram Martis, Mars multos vicerat " armis." Stow speaks of " eleven monuments of noblemen in the round walk of this " church; eight of them images of armed knights, five lying cross-legged, as men vowed "to the Holy Land against the Infidels and unbeleeving Jews; the other three straight-"legged; the rest are coaped stones, all of gray marble." Dugdale says, "within a " spacious grate of iron in the midst of the round walk under the steeple do lye eight " statues in military habits each of them having large and deep shields on their left " armes, of which five are cross-legged. There are also three other grave-stones lying " about five inches above the level ground; on one of which is a large escocheon " with a lion rampant" graved thereon." It is clear from Dugdale's account that the whole of the effigies were in his time within one enclosure, and he likewise agrees with Stow in their number and positions, and also to the number of coped stones. There are now, however, nine effigies, six of them cross-legged, and but one coped stone. This discrepancy is accounted for by a record somewhere existing, which states that the cross-legged figure bearing on his shield the arms of Ross, was brought from Yorkshire, and placed with the other effigies in the Temple Church, and it is almost conclusive from the situation of this figure, that whenever its removal took place, the whole of these statues received their present arrangement, and the two coped stones wanting were taken away or destroyed. Upon exami the effigies, to whom the inscriptions given by Camden could possibly be applied, it was found that they were carved in a stone best known under the name of Sussex marble, upon the surface time had effected scarcely any change, and the sides (where inscriptions are sometimes found) buried below the pavement, were ascertained to be as smooth and perfect in most places, as when finished by the sculptor; consequently had the inscriptions ever existed on these coffin lids, they must have been detected. This contradiction to Camden's account cannot readily be reconciled, unless the inscriptions in question were found elsewhere, or on the coped stone wanting, described by Dugdale as having graved upon it an escutcheon, charged with a lion rampant.

In the present state of these memorials, all, therefore, that relates to the identity of the persons represented must be conjecture, founded alone on such circumstances as the efficies themselves may elicit.

The most ancient of these statues are N°. 1, 4, and 7. The first is said to represent Geoffrey Magnaville; and the other two appear to be of the same date with each other. The most remarkable circumstance that distinguishes these three figures arises from their wearing the sword on the right side; the repetition argues against its being accidental, and it is possible this may have been a fashion peculiar to the early Knights Templars borrowed from their near neighbours, the infidels. If the effigy called Geoffrey Magnaville, really represents that nobleman, this distinction in him on this ground would be easily accounted for, as he received from the Templars, when dying, the habit of their order. It may be added, as an argument for the high

[°] The arms of the Marshals Earls of Pembroke were, party per pale or, and vert, a lion rampant gules.

[†] The note containing the authority for this fact has been mislaid and lost.





antiquity of these statues, that they are not like any others at present known. The most remarkable will be found in this work, arranged with the other subjects in chronological order; and first,

Geoffrey de Magnaville, or Mandeville, Carl of Esser.

This effigy is perhaps rightly assigned to Geoffrey de Mandeville, Earl of Essex. His grandfather of the same name came over with the Norman William, and was rewarded for his services in the invasion and conquest of England, by the gift of numerous lordships, which descended to William his son, who married Margaret, daughter of Eudo Dapifer, or Steward, to William the First. Geoffrey, the supposed subject of this effigy, was their son and heir, and in the 5th of King Stephen fined for the livery of his inheritance. He was hereditary Constable of the Tower of London, and was created by King Stephen, by charter, Earl of Essex. He however took part against Stephen with the Empress Matilda; and she also not only constituted him by charter Earl of Essex, but made him hereditary Sheriff of London, Middlesex, and Hertfordshire; and gave him, moreover, the lands of Eudo Dapifer in Normandy, and his office of High Steward as an hereditary right. King Stephen in 1144 seized his person, and obliged him, as the ransom for his liberty, to yield up possession of the Tower of London, and his castles of Pleshey and Walden, in Essex; the latter of which was his chief family seat. The warlike Geoffrey having, however, procured his enlargement, associated to himself certain mercenary bands, at the head of which he ravaged the royal demesnes, and plundered the Abbey of Ramsey. For this deed he incurred ecclesiastical excommunication. Laying siege to the Castle of Burwell, in Cambridgeshire, he received a mortal wound in his head from a dart, and finding his fortunes in this world set at rest, began to make what provision he could, at so short a notice, for those of the next. Some Knights Templar coming to him in his last moments, he endowed their fraternity with certain of his lands, and put on the habit of their order as a passport to heaven. Still under sentence of excommunication, they could not give him Christian burial, but they hit upon the notable expedient of wrapping his corpse in lead, and suspending it from a tree in the garden of the Old Temple, in Holborn. After some time his absolution was obtained from Pope Alexander the Third, and his body was taken down and buried in the round or most ancient part of the New Temple Church, which now serves as a porch to the main body of the building. This may account for the style of the effigy on his coffin lid, which does not appear to have been made before the latter end of the twelfth century. The costume of this effigy is exceedingly remarkable. On the head is a cylindrical, or pot like, chapelle de fer. The hauberk of chain-mail envelopes his hands, forming a sort of glove; and it may be here remarked that the most ancient gloves had not fingers.* He wears a long surroat over his armour; a broad belt, and a very broad-belted sword dependant from the right side; a long kite shaped shield, covered with fretwork. He right arm is crossed upon his breast. The bearing of Magnaville was quarterly, Or and Gules. Digdale says thas Geoffrey added a carbincle to his arms. One, indeed, appears on the shield of the effigy; but at this early period it seems very doubtful that it is really an heralthe distinction. On his legs are chauses, or stockings of mail, and the straps, and heel portion of the pryck spirs attached to them, remain. The style of the figure has an expression of martial grandeur.

Details. The chipell de fer mans of the harberk covering the neck

* These sum where seen glass with tragers forbidden to be were by the memoers of an eccles, esteed order, as being a saxing.





King John.

This remarkable personage, the events of whose "troublesome reign" are so conspicuous in English History-and from whose disputes with his Barons we derive the foundation deed of our liberties, Magna Charta, was born at Oxford in 1166. He was the youngest son of Henry the Second, by his wife Eleanor of Guienne. His father jestingly called him Sans Terre or Lackland, as if, being born last, he had nothing left to give him. He, however, created him Earl of Mortagne in Flanders (latinized in the public acts of the time "Comes Moritonie"), of Cornwall, and Gloucester, made him titular King of Ireland, which grant was confirmed by the Pope, and endowed him with divers other honours and possessions. His first wife was Alice, daughter of Humbert second Earl of Maurienne, now called Savoy; this marriage was contracted by the parties in their childhood, A. D. 1173, and John, by the death of Alice, lost his claim, in her right, to her father's possessions. His second wife was Isabella, daughter of Robert Earl of Gloucester, natural son of King Henry the First; but falling desperately in love with Isabella, daughter of Aymer Earl of Angoulesme, he procured a divorce from Isabella of Gloucester, under the plea of having contracted a marriage with her within the third degree of consanguinity, and in 1200 married Isabella de Angoulesme. King John, in the midst of public commotions (to which his misgovernment had largely contributed) and adverse fortune, was cut off by death at Newark, on the 19th October 1216, in the eighteenth year of his reign. His death is assigned by Matthew Paris, a writer who lived in his own time, to natural causes, induced by grief for the disaster which had occurred to his army in crossing the Well Stream or Lincoln Washes, in his march to oppose Lewis son of the King of France, who, backed by the discontented Barons, pretended to his Kingdom. Having rested at Swineshead * Abbey, in his way to Newark, for a night, a story gained ground that the final catastrophe of his life was accelerated by poison administered to him by a monk. There is no conclusive circumstantial evidence to support this tale. Speed, the historian, asserts, that it was believed as a fact by his son King Henry the Third, and refers, as his authority, to the reply made by that King to the bold address of the Prior of the Hospitallers at Clerkenwell as related by Matthew Paris. The expressions of that writer appear, however, too vague to support such an inference. The poisoning of John must, therefore, remain in the list of insoluble historic doubts. His own will, preserved in the archives of the Dean and Chapter of Worcester, merely says, that, being seized with a severe distemper he has no time for

^{*}Not Swinestead. Swinestead for Swineshead is an error which has crept into some received authorities owing to the great similarity in name of these two different places in Lincolnshire. See Gent. Mag. June 1835, p. 491. †

The great given as the King's words, "O quid shir ultil stud," so Anglici, voltie ne me siertu quondam patrem meum a regno precipitare atque necare precipitatum?" Matt. Paris, Hist. Angl. edit. Watts, p. 851.

making particular arrangements. He appoints certain nobles and dignified ceclesiastics his executors, directs them, in general terms, by donations to religious houses, and alms to the poor, to make, for the good of his soul, reparation for injuries done to God and holy Church. He annexes the usual anathema against any who shall infringe their disposition of his property. He directs his body to be buried in the Church of St. Mary and St. Wulstan, the Cathedral at Worcester. John, in his last moments, commended his soul to God and St. Wulstan, his body, royally attired, was conveyed to Worcester, over his head was placed a monk's cowl, as a sort of cover for all his sins and a passport to Heaven. He was interred between St. Oswald and St. Wulstan, whose graves are in the Chapel of the Virgin at the eastern extremity of the Cathedral. Thence, in all probability, they underwent translation to their present situation before the high altar in the

The effigy of John, carved in grey marble, which forms the superstructure of his present tomb, was originally the lid of the stone coffin that contained his remains, and in its first position must have been placed on a level with the floor of the building within which he was interred. His head is adorned with a crown of state and supported by two Bishops, undoubtedly intended for Oswald and Wulstan, between whose remains he, as beforementioned, actually reposed. He is represented as wearing a dalmatic of crimson hined with green, the neck and cuffs edged with a gold and jewelled border; his tunic is yellow, or cloth of gold; he is girt with a belt; on his hands are jewelled gloves, a ring on the middle finger of his right hand, which supports a sceptre, while his left grasps a sword. He wears red hose, golden spurs, his feet have on them black shoes, and rest upon a lion.

The greater part of these details will be recognized as the ensigns of royalty.

Valentine Green, F. S. A. the historian of Worcester, published a paniphlet, giving a very interesting account of the opening of the tomb of King John on the 17th of July 1797. Two walls of brick were found to form the supporters of the effigy of the monarch. The coffin containing his remains, of which it had originally formed the top, was covered with two strong elm planks, the intervening spaces between the sides of the tomb and the effigy, being filled up with mortar and brick rubbish. These circumstances, and the state of the King's mortal relics, shewed that they had been at some previous time disturbed, and seem to favour the conjecture of their having been translated from the Lady Chapel in the Cathedral into the Choir, most probably about the time of Henry the Seventh, as the altar tomb, on which the coffin lid lies, resembles the monument of Prince Arthur in the same Church, and brick was much employed in architecture about that period. The skull was found turned completely round, and presented what anatomists term the foramen magnum, or aperture through which the spinal marrow passes. The upper jaw lay near the right elbow. The agreement of the dress on the body with that of the effigy on the tomb was very remarkable, and shews, as in the instance of Henry the Second's figure, that these effigies very faithfully represented the defunct as he lay in state. John had, however, no crown on his head or gloves on his hands; in the place of the former was found the celebrated monk's cowl, confirming the minute accuracy of the Chronicles. This sacred envelope fitted the head very closely, and had been buckled under the chin by straps, parts of which still remained. The

















body had been covered with a crimson robe of damask of strong texture, reaching from the neck to the feet: see the effigy. Part of the embroidery was still perfect near the left knee. His left arm was bent towards his breast, and the hand had grasped a sword in the same manner as on the tomb. The cuff of this arm still remained lying on the breast. The sword was much decomposed and its parts found at intervals down the left side, the scabbard was much more perfect. The covering of the legs (the precise nature of which was not ascertained) was tied round the ancles. These were probably the red hose seen in the effigy. Thus lay royal John, as the immortal dramatizer of his reign has said,

— but now a king—now thus—
A clod and module of confounded royalty!

Matthew Paris has given the following as his epitaph, which, like many others of the same cast on our early Kings, had perhaps a place in the Chronicle, but not on the tomb:

Hoe in sarcophago sepelitur Regis imago, Qui moriens multum sedavit in orbe tumultum, Et cui connexa dum visti probra manchant, Hunc mala post moriem timor est ne fata sequantur, Qui legis hase metuens dum cernis te moriturum, Discite quid rerum pariat tibi meta dierum.*

Details. Plate I. 1. The figure of the King with the original painting restored. 2. The shoe, spur leather, &c. Plate II. The Crown.

* Matt Paris, Hist. Ang. edit. Watts, p. 288.

Isabel d'Angoulesme, Queen of King John.

Isabel D'Angoulesme was the third and last wife of King John. She was daughter and inheritrix of Aymer Earl of Angoulesme. Her mother was Alice, daughter of Peter Lord of Courtenay, fifth son of Louis le Gros. She was married to King John in the first year of his reign, and crowned his queen on the 8th of October. She had issue by him, Henry (afterwards Henry III.); Richard Earl of Cornwall and King of the Romans; Joan, married to Alexander the Second, King of the Scots; Eleanor, married to William Mareschal the younger, Earl of Peubroke; then to Simon de Montfort, the celebrated Earl of Leicester, who was slain at the battle of Evesham; and lastly, Isabel, who became the sixth and last wife of Frederick the Second, Emperor of Germany.

Surviving King John, she married Hugh Brun, Earl of Marche, and Lord of Lusignan and Valence, in Poitou. By him she had several children, some of whom were much advanced by Henry the Third, their half-brother, as William de Valence, created Earl of Pembroke; and Athelmar, raised to the Bishopric of Winchester. On the death of the Earl of Marche she took the veil at the monastery of Fontevraud, and was at first unceremoniously interred in the churchyard of that place; her body was however taken up by order of her son, Henry the Third, and the effigy which is delineated placed over her rowning.

Details. Plate I. The camise, fermail, patterns on the border of the tunic and girdle. Plate II. Pattern of the border of the moutle.

Offigy in the Temple Church, London.

This figure must remain unappropriated. It is sculptured in a remarkably fine style. The hands are crossed upon the breast, probably with the same design that the legs of other effigies of this class are placed in a similar position, to indicate their militant profession of the cross. The knight is habited in chain mail, and has a long surcoat of plain drapery, the folds of which are remarkably well understood. The sword depends, as in the effigy of De Mandeville, from the right side.

Details. The head with the chapelle de fer. The ornaments upon the belt.







Queen Berengaria.

THIS Princess was the queen of Richard I., and daughter of Sancho, king of Navarre. It does not appear that she was ever in England, a circumstance not surprising, when those events of her life known are considered, and that Richard himself did not, altogether, pass more than eight mouths in his English possessions. Berengaria is first spoken of as being brought to king Richard by his mother Betengard is miss specified as dealy observed and Restance of the believe the Belanor de Guienne, at Messina, when on his way to the Holy Land. She was afterwards married to him, and crowned by the bishop of Evreux in the island of Cyprus. From thence in company with Joan, the sister of Richard, she proceeded to share with her husband the fatigues and perils of the Crusade: on her return to Europe, sailing a few days before the king, she avoided the captivity into which he subsequently fell, and retired to Poitiers. No more of her is known till after the death of Richard Cœur de Lion, when on claiming her dower of King John at Chinon in 1201, it appears she was so little recognized as the queen of Richard, that it was not till after the testimony of the validity of her marriage, by those that were present at its celebration, that John would satisfy her demand. Henry III., in the 4th of his reign, 1219, compounded with her in lieu of her dower. The time of her death is uncertain; she was buried in the abbey of L'Espan, which she had founded. Berengaria was celebrated as well for her eloquence as her beauty; but Richard has been charged by some historians with having neglected her.

Considering that amidst the havoc of monumental sculpture in France, the Royal Effigies at Fontevraud have escaped destruction, it becomes still more remarkable, that the same good fortune should have also attended this effigy, the last erection in France commemorative of Royalty which belonged to the English monarchy. Although the tomb was overlooked in the heat of Revolutionary Vandalism, yet has it ultimately suffered from the suppression of religious houses. On visiting the abbey of L'Espan in 1816, near Mans, which contains this tomb, the church was found in a ruinous state, and had been applied to the purposes of a barn. The architectural parts of Queen Berengaria's tomb were discovered lying about the place, but the effigy was concealed beneath a considerable quantity of wheat. After many difficulties, and the delay of a twelvemonth, it was uncovered, and found placed upright in a niche, in ex-

cellent preservation, with the exception that the whole of the left arm was wanting. By the effigy were lying the bones of the Queen, the silent witnesses of the sacrilegious, as well as recent demolition of the tomb. After some search, a great portion of the arm belonging to the statue was recovered, but the remainder could no where be found. As the destruction of this tomb had been the work of no very distant period, it was deemed interesting to seek the testimony of those engaged in it, relative to what besides the bones had been discovered within the tomb. Three men, who had assisted in this work of destruction, stated, that the monument with the figure upon it, stood in the centre of the aisle at the east end of the church; that there was no coffin found within it, but a small square box, containing bones, pieces of linen, some stuff embroidered with gold, and a slate, on which was an inscription. The slate alluded to in this statement, was found in the possession of a cauon of the church of St. Julien, at Mans; upon it was engraven the inscription following, which accounts for the interior state of the tomb.

Mausofeum Istud Serenissime Berengariæ Anglorum Regime Innjus Comohni Fundatricis Inclitæ restauratum et in augustiorem locum hunc translatum fiul in eog; recondita sunt Ossa hiro que reperta finerunt in Antiquo tumulo die 27 Maii Anno Domini 1672.*

Of the original situation of the tomb we must remain ignorant, but there can be no doubt whatever, from the style of the architecture and sculpture, that it is of the same date as the efligy, which may be placed towards the commencement of the thirteenth century. As St. Julien, the principal church at Mans, is about to be restored as nearly as possible to the same state it was in before the Revolution, it has been suggested to those superintending so praiseworthy a work, to remove and place the monument of Berengaria in that church; and it appears probable that this will be done.

The sides of the tomb are ornamented with deep quatrefoils. The effigy which was upon it is in high relief. It represents the Queen with her hair unconfined, but partly concealed by the coverchief, over which is placed an elegant crown. Her mautle is fastened by a narrow band crossing her breast; a large fermail or broach, richly set with stones, confines her tunic at the neck. To an ornamented girdle which encircles her waist, is attached a small aulmoniere, or purse, to contain alms. The Queen holds in her bands a book, singular from the circumstance of having embossed on the cover a second representation of herself, as lying on a bier, with waxen torches burning in candlesticks by her side. This effigy, among many others, is an instance of the incorrectness of the prints in Montfaucon's work on the Monuments of the French Monarchy. There is a representation, professed to have been from this effigy, in which the book is entirely left out, and the position of the arms altered; that such unwarrantable liberties were taken, is now the more to be launented, such agreed the prints in Montfaucon's collection no longer exist.

as the greater part of the originals in Montfaucon's collection no longer exist.

Details—Fig. 1. Part of the Crown:—2. The fermail:—3. The aulmoniere, as attached to the girdle.

^e This Tomb of the most screne Berengaria, Queen of the Angles, the noble Founder of this Monastery, was restored and removed to this more sacred place. In it were again deposited the bones which were found in the ancient sepulcities, on the 27th day of May, in the year of our Lord 1672.





William Longespee, Carl of Salisbury.

WILLIAM Longespee was the bastard son of Henry the Second by the celebrated Rosamund de Clifford. His half brother, Richard the First, gave him in marriage Ela, daughter and inheritrix of William Earl of Salisbury. He bore a conspicuous part in the domestic divisions in the reign of King John, whose general he was against the rebellious Barons in 1215, but in the following year went over to the party of Louis the son of the French king. On the death of John he abandoned the cause of Louis, did homage to the young King Henry the Third, and united with William Mareschal, the spirited Earl of Pembroke, then Regent, in raising the siege of Lincoln. In 1219 he was with other English noblemen at the siege of Damietta, which place was vigorously defended by the Saracens, and the capture of which cost the Christian forces very dear. In 1224 he went over into Gascony with Richard Earl of Cornwall, to subdue certain towns and castles to obedience to King Henry their Lord. Returning in the following year they were overtaken at sea by a violent tempest; after beating about for many nights and days they were carried far out of their course; and, giving themselves up for lost, committed all their treasure and rich garments to the deep. While they remained in darkness and despair, on a sudden the whole vessel was illuminated by the brilliant flame of a luge wax taper, which appeared on the prow, and by it a damsel of exceeding beauty, who protected the light with her garment from the force of the wind and rain. While the crew were lost in wonder at this miraculous nocturnal vision, the Earl of Salisbury proclaimed that their thanks were due to the Blessed Virgin for this merciful interposition, at whose shrine, on the day of his knighthood, he had offered a taper to be kept constantly burning on the daily celebration of the offices to her honour. The courage of the dispirited crew revived, and the following morning they made the Islc of Rhé, near Rochelle. Salisbury was speceffly obliged to put to sea again, being informed of the design of the Lord of the place to make him prisoner. He braved the adverse elements for three months longer before he reached England. Such is the relation of Matthew Paris. His long absence gave occasion to a current report that he was lost at sea, and Hubert de Burgh, Justiciary of England, solicited to be allowed to match a kinsman of his, one Raymond, who had a claim to the Earldom of Salisbury, with his rich widow, but she, like another Penelope, rejected this suitor. At length the Earl landed unexpectedly in Cornwall, and demanded satisfaction of the King against Hubert, whose relative had assailed the honour of his wife. Hubert made submissive reparation by presents, but is reported to have taken the Earl off by poison, administered to him at a feast to which he had invited him in simulated reconciliation.

Be this as it may, he retired to his castle at Sarum, grievously sick, and sent for the Bishop of the place to administer to him the Sacrament, on whose approach with the host, he leaped from his bed with a rope round his neck, as a wretched malefactor, and throwing hinself on the floor, exclaimed he was a traitor to Almighty God, and refused to arise until he had received absolution and the Sacrament. He died in March 1226, and was borne from the Castle to the Church, then newly erected at Salisbury. It is pretended, that, although it blew a tempest during the funeral procession, the tapers borne by the clergy in procession were not extinguished, so evident were the signs of his acceptance with Heaven. He gave, by his last will, several valuable donations to the Canons of Bradenstoke, and property to endow a Carthusian monastery. Ela surviving him, fulfilled his pious intentions, and also founded for the good of her own and her husband's soul the Abbey of Laycock, of which she became Abbess, died circa 1263, and was buried in the choir of the Church there. On the alterations which took place in Salisbury Cathedral a few years since, the effigy of William Longespee was found entire. It had originally been buried in the Chapel of the Virgin, of whose patronage and favour he thought himself so eminently the object. His remains were about 1790 removed to their present situation in the nave, inclosed in a wooden tomb, on which his effigy rests. Nothing can be finer than the style in which this representation of a grandson of Geoffrey Plantagenet rests. The mails of his hauberk are of golden hue. On his blue surcoat are the lions rampant which are found on his ancestor's shield. One remarkable character of this figure, is the flaccid, lifeless air with which it reposes on the coffin lid which covered Salisbury's mortal relics.

Details Plate I. 1. The head with the hood of the hauberk, under which is probably a cylindrical defence for the head. 2. The top of the hood. 3. The whole figure restored to its appearance as originally painted.

















Offigy in Great Malbern Abbey Church, Worcester.

This unappropriated figure is of the same period with that of Longespee, Earl of Salisbury. There are some remarkable peculiarities in the arms which it bears. In the right hand is a formidable martel de fer, horseman's hammer, or pole-axe, formed on the same principle as the pick-axe of the labourer, but shorter in the head, which measures about nine inches, and has one cutting and one pointed end; apparently a most efficient weapon for breaking defensive armour, beating down and wounding opponents. In the left hand is a circular target, eighteen inches in diameter. On the left side is suspended the broad-bladed sword of the time.

A De L'Isle.

There were two families in England of this denomination; one deriving their appellative from the Isle of Wight, the other from the Isle of Ely. Of the last was the subject of this effigy. The De Lisles possessed the manor of Rampton, in Cambridgeshire, from the reign of Henry the Third to that of the third Edward. They had from Edward the First a grant for a weekly market, and an annual fair in their manor of Rampton. A moated site, and some considerable ruins, near the church of that place, point out their residence. The effigy delineated is in the church. The mails on the hauberk of this figure appear to be effaced, and the mouth is sadly distorted by the carving of some idler. On the surcoat and shield is the coat of De Lisle, Or, a pale and two chevrons Sable, cotised Gules. The feet rest on a lion.

Details. Plate I. 1. Ornaments of the pillow. 2. Scroll-work on the chevron. 3. Pattern on the belt. 4. The figure as originally painted. Plate II. 1. Hood of the hauberk. 2. Rings of the mail. 3. Patterns on the waist-belt and appendages. 4. Heel of the spur, and straps.

Robert Duke of Normandy.

ROBERT Duke of Normandy was the eldest son of William the First, King of England. He claimed the Dukedom of Normandy of his father during his lifetime, prosecuted a war against him on that account, unhorsed and wounded him, not knowing who he was, at the battle of Gerbrai. On discovering a mistake which might have involved him in the guilt of particide, he made an humble submission to William, who was however implacable, and denounced a curse against him, to which Robert's subsequent misfortunes are attributed by the historians of the time. On his deathbed the King disinherited him of his claim of succession to the English crown, substituting his second surviving son, William le Roux, Rufus, or the Red, in his room.

An unsuccessful effort was made by Odo Bishop of Bayeux, the Conqueror's halfbrother, to depose William Rufus, in favour of Robert, and shortly after William retorted the design, by laying claim to and levying a war in the Duchy of Normander.

retorted the design, by laying claim to and levying a war in the Duchy of Normandy.

In 1096 the mania of the Crusade prevailed through Europe, and Robert Duke of Normandy took the Cross. In order to defray the expence of equipping his forces for the expedition, he mortgaged his Dukedom to his brother William. He distinguished himself greatly by his chivalrous feats in the Holy Land. On one occasion he pushed alone into the thickest of the Saracen host,* mortally wounded their Amiral, or Emir, and greatly contributed to a signal victory over them. On the capture of Jerusalem, he was chosen King of the Holy City by the leaders of the Christian army, but declined the office in consequence of his views of succeeding to the Crown of England, and Godfrey de Bouillon was elected in his stead. On the death of Rufus, and the accession of Henry the First, a second attempt of the friends of Robert to place him on the English Throne proved abortive. Henry in his turn invaded Normandy, overcame his brother at the battle of Tinchebray, made him prisoner, carried him to England, and placed him in confinement. Relying on some unstable promises, and urged chiefly by the Earl of Chester, he openly threatened vengeance, and escaped from his keepers; but his horse in his flight falling into a deep bog, he was retaken, committed to closer custody, and, as is said, to prevent further attempts, barbarously deprived of sight by order of his brother. This was effected by the application of a red hot brazen basin to his eyes. The fact, however, seems to rest upon questionable authority. In 1134 Robert had grown old in prison, bewailing his sins, and regarding his misfortunes and









confinement as the punishment for having refused the kingdom of the Sacred City. King Henry, touched with some compunctious feeling of respect, had been accustomed, whenever he put on a new robe, to send one of the same stuff to his unhappy brother. It chanced, as King Henry was trying on a scarlet vesture, that he rent the hood, it being too small for his head: he ordered it to be taken to his brother, saying that he had a shallower head than himself. The rent was not sewn up by the tailor, and the blind Duke, trying on the garment, felt the rough edges of the aperture, and asked the reason of its being brought him in that state? The messenger told him at once the circumstances. "Alas!" exclaimed the venerable captive, whose mind had become keenly sensitive by his misfortunes, "Alas! I live too long. See this my traitor brother, my inferior by birth, an idle, petty clerk, the fraudulent possessor of my kingdom, who has imprisoned me, and in helpless captivity deprived me of my sight! Me, whose name was so renowned in arms! He spurns me, treats me with contempt, and sends me, as his pensioner, for an alms-gift, his cast-off, ragged gowns!" Then bursting into a flood of bitter tears, he vowed never more to touch that food and drink which prolonged his miserable existence; and in this resolution died. His body, by command of King Henry the First, was reverently interred in the cathedral of Gloucester, before the high altar. A chest or shrine of oak was some time after erected for him; from the costume of the incumbent figure, probably early in the following century. Sandford says this memorial was very near being destroyed, when the Parliament army possessed themselves of Gloucester and the cathedral against Charles the First. The scattered parts of the monument were bought by a loyal individual of the soldiers, concealed until the Restoration, when they were put together, and replaced in the cathedral. The figure lies with the legs crossed, the attitude of a Crusader, habited in chain-mail, over which is a long surcoat.

Details. Plate I. Head with the mailed hood.

Effigy in Whitworth Church=yard, Durham,

This remarkable sculptured stone is about six feet in length. On the head of the figure is a cylindrical helmet: the apertures for the sight, and the weldings, or joints, are so arranged as to form a cross. This species of defence for the head was continued in use, with a slight variation in the form, until a much later period than that of the present subject.* This effigy is in an attitude of defence: the shield is borne before the body, and in the right hand is the sword naked and erect. The surcoat extends only to the knee. The mails of the hauberk have either not been expressed, or are obliterated. The legs are crossed, designating a Crusader, and they appear to trample on a prostrate figure, intended, perhaps, for an infidel. At the right side is a couchant hound. The bearing on the shield is, barry, a bordure charged with bezants. These bearings do not belong to any family which are known to have existed in the North; the figure can therefore only be conjectured to represent one of the Lords of Whitworth. In one or two other places in the County are effigies sculptured in exactly similar costume, the work probably of the same hand.

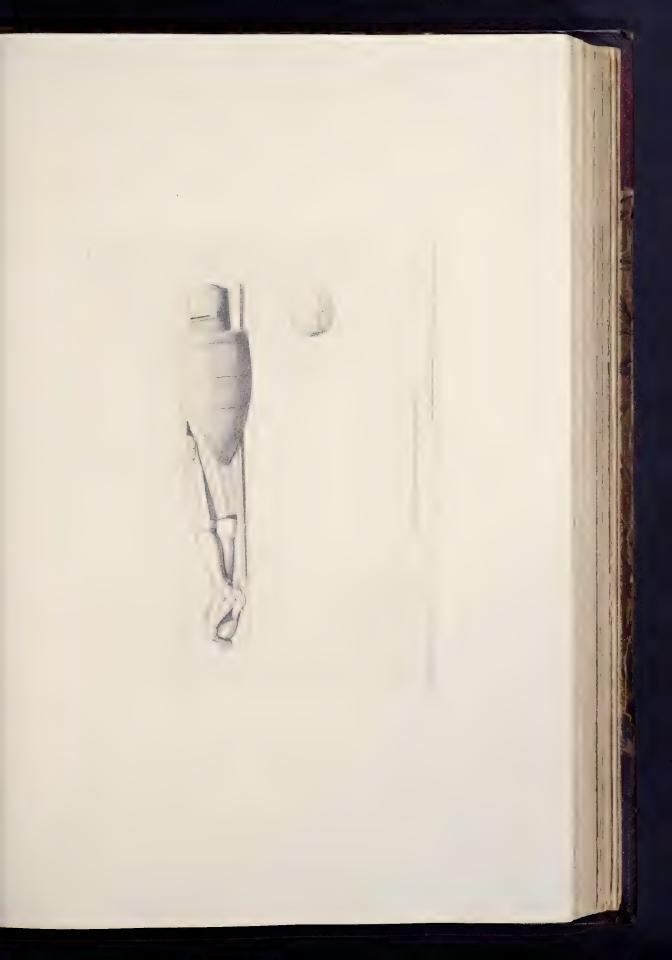
Details. Profile. Plate 11. The top of the helmet.

^{*} See the real specimens extant. That of Edward the Black Prince in Canterbury Cathedral, delineated in this work. Two belonging to the Lords of Cobham are in the chancel of Cobham Church, Kent.
† See Surtees's Durham, vol. 111. p. 999, and the illustrative plates of that work.



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William Marcschal, Carl of Pembroke.

This nobleman derived his surname from his ancestors exercising the offices of Marshal in the King's court. He was the son of John Mareschal, who performed that service for King Henry the Second. He had an elder brother John, who on their father's death was confirmed by the same King in that honourable post. This John dying in the reign of Richard the First, William became his heir. Richard gave him his ward Isabella, daughter of Richard de Clare (surnamed Strongbow), the Conqueror of Ireland, Earl of Striguil and Pembroke, in marriage, and with it the Earldom above mentioned. He distinguished himself by his adherence to King John in his adversity, and on his death became guardian to his son, Henry the Third. He speedily marched against the French Prince Lewis, the pretender to the Crown, raised the siege of Lincoln, routed his marauding forces, straitly beleaguered London, and soon compelled Lewis to forego his pretensions, and to evacuate the kingdom. He died in 1219, at his manor of Caversham, near Reading, in Berkshire. His body was conveyed to Reading, where it was received in solemn procession by the monks of the Abbey, and placed in the choir of their Church while a mass was said for his soul; thence to St. Peter's, Westminster, where it underwent the same ceremony; and from thence to the Church of the New Temple, where it was buried, on Ascension day. Matthew Paris assigns to him the following epitaph, which styles him a Saturn, as a severe castigator of the Irish; an Apollo, as the glory and honour of England; a Mercury, as a diplomatist in Normandy; and a Mars, as a warlike and invincible knight against the French:*

Sum quem Saturnum sibì sensit Hybernia, Solem Anglia, Mercurium Normannia, Gallia Martem.

The costume of this figure very well accords with the period of William Mareschal the elder's decease. He wears a hauberk of chain-mail, long surcoat, and on his shield is a lion rampant. The Earls of Pembroke of this name bore, Party per pale Or and Vert, a lion rampant Gules, crowned and langued Azure.

* Matt. Paris, edit. Watts, p. 304.

Offigy in the Temple Church.

This unappropriated figure of an ecclesiastic lies under the south wall of the Temple Church, London. It is sculptured in a hard stone, in very sharp relief. He wears the pontifical mitre, gloves, and in his left hand is the pastoral staff, which is swathed by an ornamental band.* He treads on a winged dragon. At the top of the Gothic niche in which he is placed are two supporting angels.

The Boy Bishop.

This effigy is not more than three feet in length. From the custom which prevailed of children educated by the church choosing on St. Nicholas's day (6th December), in mock ceremony, a bishop from their number, this figure has obtained the appellation of the Boy or Chorister Bishop.

Some reasonable doubt may however exist whether this be not a memorial for an adult, a real Bishop of the See of Salisbury. The size of the figure alone appears to countenance the legendary tale, and the monument of Athelmar Bishop of Winchester, in the cathedral of that church, of the same age (which was erected to show the spot where his heart had according to his direction been interred), is equally diminutive.

^{*} These bandages are represented as attached to the pastoral staves of Bishops, in the MSS and monuments of this and the following periods of the middle age. The pastoral staff and the crosier, although often confounded, are distinct appendages. The crosier, or cross, is borne by the Archbishop: the pastoral staff, or absphered's cross, by the Bishop, &c. "Next before the chariot went two men, bare-headed, in linen garments d wn to the foot, girt and shoes of blue velvet, who carried, the one a crosier, the other a pastoral staff, like a sheep-hook." Bacon, New Atlantis.







the North side of the Nave of Salisbury Cathedral

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William Longespee the Dounger.

THIS effigy is on the south side of the nave of Salisbury Cathedral; it is ascribed, with some uncertainty, to William, eldest son of William Longespee, Earl of Salisbury, by his wife Ela. He was girt with the sword of knighthood in 1233, but could not enforce his claim with King Henry III. to succeed his father as Earl of Salisbury. He married Idonea, daughter and heiress of Richard de Camville. He took the cross, joined the expedition of St. Louis to the Holy Land, and after many deeds of valour, perished in 1250, in an engagement with the Saracens at a fortress called Massourah, between Damietta and Cairo. Matthew Paris, and a poem recently published,* which accord together in the main particulars, give a circumstantial relation of the manner of his death. It appears that great jealousy of Longespee and his English companions was entertained by the Count d'Artois, who, on more than one occasion, derided them as a race to whom the curse of Heaven adhered in the form of tails of beasts, alluding to the ridiculous legend of St. Augustine and the Kentish boors. The Count d'Artois urged, with many sneers at the Templars and their master, and many vulgar taunts at Longespee, similar to those described, an attack on the fortified town of Mansour or Massourah. The gallant Englishman exclaimed, "Lead on, Sir Count, I will set my foot in danger thus far to day that you shall not dare to touch a hair even of my horse's tail, according to your vulgar jest.' The Christians rushed forward into the fortress, where they met with so warm a reception that the Count d'Artois was the first to fly, and plunging his horse into the neighbouring river, perished by the weight of his harness in his attempt to escape. Longespee resisted all proposals of retreat, "Never," said he, "shall the son of my father flee before a Saracen!" Supported by a few knights, and surrounded by a host of infidels, his valour could purchase nothing for itself but honourable death. His right foot at first was cut off; sustained by Richard de Ascalon he still fought on ; a Saracen sabre disabled his right arm, he grasped his sword in his left hand until that also was separated from his body. Then fell the valiant grandson of Plantagenet, and on his honoured corse fell also Richard de Ascalon and De Guise his banner-bearer, disdaining to survive a master so noble. He was interred in the church of St. Cross at Acre, and it is conjectured that his mother Ela, the Abbess of Laycock, caused this monument to be placed in the ca thedral of Salisbury to his memory. The figure is in the attitude of a Crusader, and the style of its costume very well agrees with the period in which Longespee the younger died. The hauberk, which before this time was entirely of chain mail, has now portions of plate armour attached, covering the knees and elbows. The triangular shield with curved sides, reaches, now, only from the shoulder to the middle of the thigh.

* See Matt. Paris, edit. Watts, pp. 785, 791. Excerpta Historica. Bentley, 1830, p. 66.

King Benry the Third.

HENRY the Third was born at Winchester, 1st October, A.D. 1208, and succeeded to the Crown by the death of his father John (whose eldest son he was by Isabella of Angoulesme), in 1216. William Mareschal, Earl of Pembroke, was his guardian during his minority. On the 24th of January, 1236, he was married at Canterbury to Eleanor of Provence, second daughter of the Earl of Provence, who was grandson of Alphonso the First, King of Arragon. After an eventful reign of fifty-six years, he died at Westminster, Wednesday, 16th November, 1272, and was buried, according to the particular direction of his last will, in the Abbey Church of that place, notwithstanding his having previously appointed for himself a sepulture in the New Temple at London.* He commits to his son and successor the finishing of the Church founded by the "blessed Edward" at Westminster, which he had rebuilt on a sumptuous scale, and which remains to this day a proud and splendid monument of our ancient Monarchy and our Christian faith, however the latter, in those remote days, was obscured by superstition. He bequeaths for completing the shrine of St. Edward rive hundred marks of silver, to be furnished from the value of his jewels by his Queen and his executors. He leaves, moreover, certain vestments of his chapel, a silver image of the Virgin, and certain crosses of gold, to St. Edward's chapel at Westminster. His heart was buried at Fontevraud, where the remains of his grandfather and grandmother, and others of his royal predecessors, reposed. His tomb is on the north side of the shrine of Edward the Confessor, and has been richly ornamented with inlaid work. On the top lies the effigy of the King, composed of copper (see the two Plates of the front and profile). On the head is a crown of a very simple and elegant form. His hands have supported the sceptre and orb, which have been removed. Over the left shoulder is thrown the royal mantle, fastened on the right by a fermail, or clasp. Beneath is the tunic. On the legs are boots, on which are represented as embroidered in fret-work golden lions passant guardant. The same ornament decorates a square and a lozenge-shaped pillow, which are placed under his head. The style in which this image is executed is of the finest cast; it is very probably Italian workmanship, The folds of the drapery are beautifully disposed, and the head has much of the simple majesty of the antique or Greek school, Sandford gives this inscription as remaining, in uncial characters, round the tomb of Henry the Third:

ICI : GIST : HENRI : LADIS . REY : DE : ENGLETERRE : SEYGNYR : DE : HLANNDE : DVC DE : AQVI-TANNE : LE : FILZ : LE : ROY : HOHAN : LADIS : REY - DE - ENGLETERRE : A : KI . DEV : FACE :

Det als. Plate I The embroidered boot

Collection of Royal Wills. Nichols, 1780, p. 15.
 † He caused a chest of gold to be made for laying up the reliques of Edward the Confessor. Sandford.













Cleanor, Queen of Coward the First.

ELEANOR, Queen of Edward the First, was the daughter of Ferdinand the Third, King of Castile, and only child of his second wife, Joan, daughter and heiress of John Earl of Ponthieu. She was married to him at Bures, in Spain, in 1254, and accompanied him to the Holy Land, where she is said to have preserved his life by sucking the poison out of a wound inflicted on him by the hand of an assassin. She bore him four sons and nine daughters, and died in attending him on an expedition towards Scotland, 27th November, 1290, at the house of Richard Weston, at Herdby, or Harby, in the parish of North Clifton on the Trent, five miles from Lincoln. Her bowels were buried * in Lincoln Cathedral, and her body was conveyed for interment to the Abbey Church at Westminster. At every stage where it rested the King ordered a Cross to be placed. Fifteen are enumerated as having been erected in consequence. One at Herdby, whence the procession set out; and in the chapel of which place Edward also founded a chantry for her soul. The others at Lincoln, Newark, Grantham, Leicester, Stamford, Geddington, Northampton, Stony Stratford, Woburn, Dunstable, St. Alban's, Waltham, Cheapside (London), and at the village of Charing, near the Minster where she was to be entombed. Herdby, Leicester, Woburn, and Cheap, are omitted by some authorities. These Crosses were adorned with statues of the Queen. Those at Geddington, Northampton, and Waltham are extant at this day. In gothic niches in the upper part have been female figures, very similar in style to that on her tomb; on the lower, shields charged with arms of England, Castile and Leon, and Ponthieu. Edward caused a monument to be erected to her memory near that of his father in the Confessor's Chapel, in Westminster Abbey, on which is placed her recumbent image of copper; and round the verge of the tomb the following inscription, in uncial letters:

ICY GYST ALIANOR HADIS REYNE DE ANGLETERRE, FEMME AL RE EDEWERD FIZ LE RE OUNTIL DEL ALME DE LI DEV PUR SA PITE EUT MERGI AMEN

Sandford informs us that on a tablet of wood, hanging near her monument by an iron chain, were the following verses in Latin:

Nobilis Hispani jacet hic soror inclita regis, Eximit consors Aleanora thori, Edwardi primi Wallorum principis uxor, Cui pater Henricus tertius Anglus erat , Hanc illi uxorem gnato petit ; omine princeps Legati munus suscipit ipse bono :

* In a tomb bearing her effigy of brass gilt, similar to that in Westminster Abbey, but destroyed in the Civil wars. On it was the following inscription:

HIG . SVNT . SEPVLTA . VICERA . ALIANORE . QVONDAM . REGINE . VXORIS . RRGIS . FELILI . REGIS . HENRICI . CVIVS . ANIME . PROPICIETVR . DEVS . AMEN . PATER . NOSTER

Alphonso fratri placuit felix Hymeneus: Germanam Edwardo nee sine dote idelit, Dos preclara fuit nee tali indigna marito, Ponitio princeps munere dives erat; Femina consilio prudens, pia, prole heata, Auxit amicitiis, auxit honore virum:

The effigy of Queen Eleanor, like that of Henry the Third, is remarkable for the beauty of its execution; indeed, it may be considered one of the finest of the series of monuments given in this work. The form of the crown, and the style of the drapery, are so similar to that of the monument of Henry the Third, that it may be strongly conjectured that both effigies were executed by the same hand, under the direction of Edward the First. The features of the Queen are remarkably regular, and have an air of commanding beauty. In her right hand was probably a sceptre; her left grasps a narrow band attached to her mantle. The mantle covers both shoulders, falls over her tunic, and is gathered in well-disposed folds round her feet, which rest on two couchant lights.

Hugh de Northwold, Bishop of Ely.

Hugh de Northwold, Abbot of St. Edmundsbury, was consecrated Bishop of Ely in the year 1229 (14 Henry III.) He was a munificent restorer of his Cathedral Church, which he almost rebuilt from the foundation at the cost of upwards of five thousand pounds, a princely sum for the time in which he flourished. In the dark days of Christianity the pastors of the church exhibited noble ideas of the honour due to the Deity in the piles devoted to his worship, and a corresponding munificence in contributing to their construction. The rebuilding Ely Cathedral by Northwold occupied seventeen years, and he consecrated the new church in the presence of Henry III. and Prince Edward, whom he entertained (keeping at the same time "the hall," or open house to all comers) in his palace at Ely. The last mentioned edifice he also entirely rebuilt, and covered with lead, a distinction of the most costly buildings in the middle age. He departed this life on the 9th of August 1254, thankful to Providence for having been allowed to see the completion of his cathedral, where he was interred in the middle of the presbytery. On the removal of the choir the situation of his effigy was changed, and it now lies on the altar tomb of Barnet, who died Bishop of Ely 1373. The niche which canopies the figure of Northwold is in the richest style of sculpture, the pillars









are composed of interlacing foliage in scroll work, intermixed with heads of ecclesiastics and birds. At the top of the canopy are fragments of two angels. The sides are adorned with niches containing figures: these do not appear in the etching. The Bishop treads on a dragon and a lion, under both of which images the power of Satan is indicated in Holy Writ. The entablature at the foot of the tomb, delineated in the plate, represents the martyrdom of St. Edmund, King of the East Angles, who was shot to death with arrows by the Danes, A. D. 870. This piece of sculpture of course alludes to Northwold as Abbot of Saint Edmundsbury.

A Lady and Child.

This singular monument is in Scarcliffe Church, Derbyshire. The style in which it is executed shows it to be of the thirteenth century. The head is surmounted with a very elegant circlet, and rests on a couchant lion; the hair is disposed in braids; the tunic is confined at the neck by a large fermail or broach; a band appears to attach the mantle to the shoulders, and is held in the right hand; the mantle is caught up under the right arm. The left supports a male child, who displays a long scroll, on which has been inscribed in uncial characters some leonine verses, which are now much defaced.

Details. 1. Profile of the head, showing the hair, &c. 2. The circlet enlarged.

Robert de Mere, Carl of Oxford.

ROBERT, son of Aubrey de Vere, Earl of Oxford, succeeded his brother Aubrey in the honours and possessions of his family in 1214. He was one of the principal Barons who took up arms against King John, for which he was excommunicated by Pope Innocent the Third. On the accession of Henry the Third he was received into favour, and became a Judge in the King's Courts. He married Isabella, the sister and inheritrix of Hugh de Bolebec, by whom he had a son and heir, Hugh. He died in the fifth year of the reign of Henry the Third, and was buried in the chancel of the Priory Church of Hatfield Broad Oak, in Essex. At the dissolution, Weever says, his tomb was removed into the parish church, and thus transcribes his epitaph:

Sire Robert de Veere le premier, Count de Oxenford le tierz, git ci ; Dieu de l'alme si luy plest face merci. Qu pur l'aune priera xl jurs de pardonn avera. Pater Noster.*

This figure lies cross-legged, and is represented in the act of drawing his sword. The loose fit of the hauherk about the right-arm and neck is admirably expressed, and the mails are sculptured with great accuracy. The thighs appear to be covered with a gamboised or quilted defence, which reaches to the knees, the caps of which are defended by octangular pieces of plate-armour. The shield is curiously diapered with fleurs-de-lys and roses. The ground of the field in ancient bearings is often enriched with fanciful ornaments which have no relation whatever to the coat itself. De Vere bore, quarterly Or and Gules, in the first quarter a mullet Argent: This monument, from the costume, appears to have been erected about fifty years after the Earl's decease.

Details. Diaper work on the shield enlarged. Band on the hood enlarged.



Effigy in Gosberton Church, Lincolnshire.

This unappropriated figure presents a good example of the chain-mail armour of the thirteenth century. It is presumed to belong to the family of Rey.+

* Funeral Monuments, p 631.

† There was formerly another mutilated Effigy in a chapel which has since been used as the schoolhouse, and an inscription to Nicholas Rey and his son Edmund; as we learn from a Collection of Lucolnshire epitaphs, made by the Rev. Robert Smyth in the middle of the last century, and now in the possession of . B. Nichola, Esq. F S.A.







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Robert Ros

Was descended from the noble family of Ros or Roos, of Hamlake. His father Everard died when he was thirteen years of age, and he had livery of his lands from the wardship of the Crown in the second year of the reign of Richard I. on payment of a fine of one thousand marks; which shows that his possessions must have been very large.

He was one of the Barons who leagued together to obtain the Great and the Forest Charter from John; and when that King had signed them at Runnemede, he was one of the chief persons who undertook to constrain him to observe them. He married Isabella, the daughter of William the Lion, King of Scotland, by whom he had two sons, William and Robert. He gave the first his castle of Helmesley, with the patronage of the monasteries of Kirkham, Rievaula, and Warden, to the other his castle of Werke and a barony in Scotland, held by knight's service of his brother-in-law. Of both the above-mentioned castles he was the founder. He confirmed to the Templars his manor of Ribstone, with other possessions, assumed the habit of their order, died in 1231, and was buried in the Temple church. The effigy of Ros is cross-legged, and his hands raised in the act of prayer; the hood of his hauberk is thrown back to show his visage. His sword depends from a belt adorned with broad studs; his surcoat reaches to his heels, which are armed with the pryck spur, and rest on a lion. On his shield are three water bougets, which were the bearing of Ros, Argent, in a field Gales. This figure, like that of Robert de Vere, is of a period subsequent to that of the decease of the person whom it is said to represent.

Richard Wellysburne de Montfort.

This very remarkable effigy lies on the north wall of the church of Hitchendon in Buckinghamshire.

After the battle of Evesham in 1265, in which the famous Baron Simon de Montfort, with his cluest son Henry, lost their lives, his wife * and children fled the country, with the exception of the youngest son Richard, who assumed the name of Wellesburne (from a manor so termed in Warwickshire, an ancient possession of the family), and retired to Hinchendon as above, where he resided at a mansion called Wreck Hall. The armorial bearings on this effigy, and the peculiarities which mark the period of its execution, enable us very confidently to appropriate it to this identical personage. He became the founder of the family of Wellesburne, which was extant in the county of Backingham, in the reign of Henry VI. In the church of Hitchendon down to that period were placed numerous monuments of his successors, one of which will be found in another place. A deed of this Wellesburne de Montfort has been printed in Nichols's History of Leicestershire, the faulty Latin of which is perhaps no proof of its being fictitious. There are two seals appended to this instrument, one of which has the legend "Sigil lum Bellatoris, filii Simonis de Montefort;" the other bears the rampant lion of his house, the legend "Wellisburne de la Montefortc."

There is some reason to conjecture that Richard Wellesburn de Montfort was imbued with the martial character of his race. His effigy represents him in the attitude of a Crusader (he might, not improbably, have passed some of the years immediately after his father's overthrow, abroad, in the service of the cross); his right hand grasps a dagger, his left sustains a ponderous broad-bladed sword, on the scabbard of which are escutcheons of various armorial coats, borne doubtless by the connections of his noble family. On this and all the effigies of his descendants the pride of heraldry obtains, which shows that they resigned not, under adverse fortune and a change of name, the remembrance of their honours.

The quilted gambeson appears in bold folds under the hauberk and descends to the upper part of the knee. His feet rest on a lion, on which is a crescent for difference. The bearing of the shield is very remarkable; a lion rampant à la queue fourchée, holding

* Eleanor, second daughter of King John and Isabella of Angeulesme, she retired to a numery at Montargis, in France, Simon her second son, was Count of Bigorre in France, where he founded a family bearing his partimonal aname. Almarie, her third son, was first a priest in York, but embraced the military profession abroad, Guy, the fourth son, was Count of Anglezia in Italy, progenitor of the Moniforts of Tuscary, and of the Counts of Campolachi in Najdes; Riebard, the fifth son, is commemorated by the effigy.



MONIMENTAL EFFICY.







in his month a child,* the field semée with crosslets fitchée. The bearing is repeated on the surcoat quarterly, with a griffin segreant, holding in his paws a child, and with the addition of a chief chequé, no doubt for Mellent, to which Earldom the Montforts succeeded about the time of the Norman Conquest.

This effigy is executed in a truly noble style, and recalls to us at a glance the age of chivalry and romantic feeling; and it is somewhat remarkable, that it commemorates a name which has become hacknied among the writers of fiction, without allusion to the historic facts connected with it, merely for its sound. The slender but striking circumstances which are known concerning Wellesburne de Montfort surely afford admirable ground-work for the writer of historical romance.



Aveline Countess of Lancaster.

AVELINE Countess of Lancaster was daughter of William de Fortibus, Earl of Albemarle and Holderness, inheritrix of her father, and by her mother Countess of Devon and the Isle of Wight. In 1267 she married Edmund Crouchback, Earl of Lancaster, died in 1269 without issue, and was buried in Westminster Abbey, near the spot where her husband was afterwards interred. The effigy placed on her tomb affords a fine specimen of female costume in the thirteenth century.

* Gules, a lion rampant with two tails argent, was a bearing of Simon de Montfort, Earl of Leicester. See the vignetie above, from an architectural decoration in Westminster Abbey. This shield with the addition of a child in the lion's mouth, was blazoned in the windows of Wreck Hall at Hitchendon, and carred on the reading desk of Hitchendon and Church. Argent, a lion rampant, with ten cross-crosslets fitche sable, are the Montforts of Warwickshire. Bendy of six, Or and Gules, changed temp, Edward I. to bendy of ten, are the Montforts of Beldesert. Gules, a griffin segreant, a chief chequé Or and Azure, over all a bend Ermine, is a coat of the Wellesburn Montforts. There is at Hitchendon a monumental figure of a withered corpse, enhrouded in a loose shirt, having marked on his breast the figure of a priest and eight crosslets on his body. This represents, it may be well conjectured, some incumbent of the parish church of the Montfort family. Langley conceives (but the style of the figure by no means supports the idea) that it is a memorial for Peter, son of Peter de Montfort, who died at the battle of Evesham. See Hist of Desborough Hundred, p. 478.

Sir Robert de Shurland.

This effigy lies on an altar-tomb canopied by a gothic arch and pediment, on the south side of Minster Church, in the Isle of Sheppy—Sir Robert de Shurland, Lord of Shurland, in the parish of Easteburch, adjoining Minster, was the son of Sir Geoffrey de Shurland, who was Constable of Dover Castle in the time of Henry the Third. Sir Robert was Lord Warden of the Cinque Ports, and was made a Knight Banneret by King Edward the First, for his brace deportment at the siege of Carlacerock in 1300, and was probably a benefactor of the monastery of Benedictine Nuns at Minster, in





Sheppy. He died without issue male, and Margaret his daughter carried his estate by marriage to the family of Cheyné. To the horse's head which appears on this tomb, and on the vane of the church, is attached a wild legend, only worthy of notice as such, that Shurland having in a transport of rage caused a priest to be buried alive, a judicial process was about to be instituted against him for the crime, when the King chancing to be on ship-board at the Great Nore off the Isle of Sheppy, Shurland swam his horse to the vessel, sued to the King for pardon, which in consequence of this perilous feat he obtained, and his gallant steed bore him safely to the land. On reaching the beach, a wrinkled hag accosted him, telling him that although that horse had saved his life, he would at last be the cause of his death. The impetuous Shurland, to defeat the prophecy of this sybil, drew his sword, and on the spot slew his generous courser, whose bones lay bleaching for years after on the strand. Shurland one day approached the place, and while relating the story to a friend, kicked the scull of the horse, when a splinter from the bone entered his foot. The wound festered, mortified, and death ensued. Thus much for the tale; unfortunately for the credit of which, the horse's head appears to be led by the bridle by an armed figure, perhaps the knight's henchman, or his esquire. Be this as it may, the horse is but a mark of his equestrian rank; and it may be observed that a figure of a similar age, leading a horse, may be seen at this day near the west door of Exeter Cathedral. The horse's head on the vane of the church has most probably been fixed there in later days, in compliance with the vulgar tradition. The costume and accoutrements of this effigy are highly interesting. The interior of the shield, and all its straps, are displayed. By his side is his banner, attached to a pike-staff, or spear. Some markings of links appear on the horse's head, which show that it has been covered with chain-mail. The surcoat, or pourpoint, appears strongly quilted in long parallel folds. The whole has been painted with lions rampant argent on an azure ground, which was the coat of the noble family of Leybourne, of Leybourne Castle, in Kent. Sir William de Leybourne was at Carlaverock, and Shurland probably assumed his coat as a Kentish gentleman in his train.*

Suillemes de Lephaurne, ausi Naillans homes, sans mes et sans si, Samiere i ot o larges pans Inde o sis blanc lyons rampans.+

Details. The head and laces of the hood. The gamboised sleeve of the surcoat, with its laces, the mail of the haubergeon appearing beneath. Pillar resting on a lion, one of the architectural supporters of the canopy

* Hogarth, in an excursion into Kent in the year 1732, attempted seriously to sketch the effigy of Shurland. * Hogarth, in an excursion into Keut in the year 1732, attempted seriously to sketch the effigy of Shutland. In his rough delineation of the figure there is nothing very extrawagant or remarkable, but when he came to the horse's head the caricaturist prevailed, and it is impossible to compare his drawing with that of Charles Stothard without a smile. See "An Account of what seemed most remarkable in five days' peregrination of the five following persons: Messes. Tothill, Scott, Hogarth, Thornbill, and Forrest, begun on Saturday, May 27, 1733, and finished on the 31st of the same month. London, 1782." For the possession of this rare tract. we are indebted to J. B. Nichols, Esq. F.S.A.
† Poem of the Siege of Carlaverock, edited by Nicolas. Nichols and Son, 1828.

Comund Crouchback, Carl of Lancaster,

Was the second son of King Henry III. by his wife Eleanor of Provence, and was born at London 16 January 1245. When he was yet but eight years of age, the Pope sent him a gold ring, investing him with the sovereigaty of Sicily and Apulia. Not, however, unmindful of this titular and empty honour, from reverence to the then paramount authority, spiritual and secular, from whence it was derived, he stamped coin bearing the legend "Aidmundus Rex Scicilie."

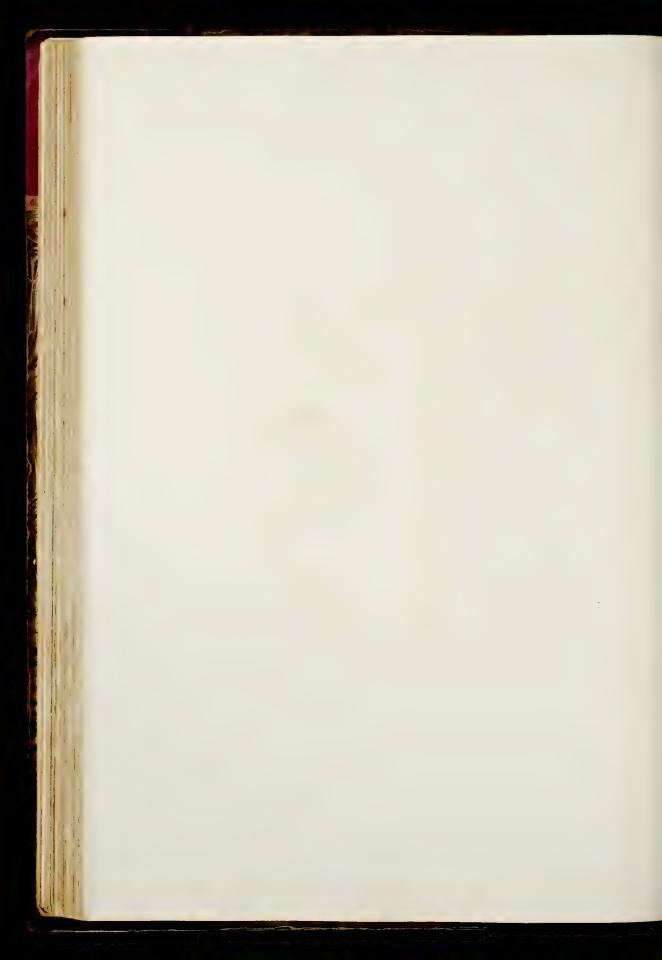
On the overthrow of Simon de Montfort and the rebellious Barons at the battle of Evesham, in 1265, he was invested with the Earldom of Leicester, the lands of Nicholas de Segrave, and the possessions of Robert de Ferrers, Earl of Derby, who in the following year, had renewed hostilities against Henry III. and was defeated at Chesterfield.

He was also constituted High Seneschal or Steward of England in the place of the rebel de Montfort, and afterwards Earl of Champague; he had, moreover, grants of the castle and town of Monmouth, and numerous other lordships and estates. In 1269 he was marked with the cross at Northampton by Ottobon, the Legate of the Pope, with his elder brother Edward, the Earl of Gloucester, and many other nobles of the land; one of those nominal crusades which procured for the See of Rome so many golden crosses in current coin. In 1291 he had license from his brother King Edward L to crenellate or embattle his house, the Savoy in the Strand; which with its gardens and dependencies, had been granted to Lim by his mother Eleanor, and which had before belonged to her brother Peter of Savoy.

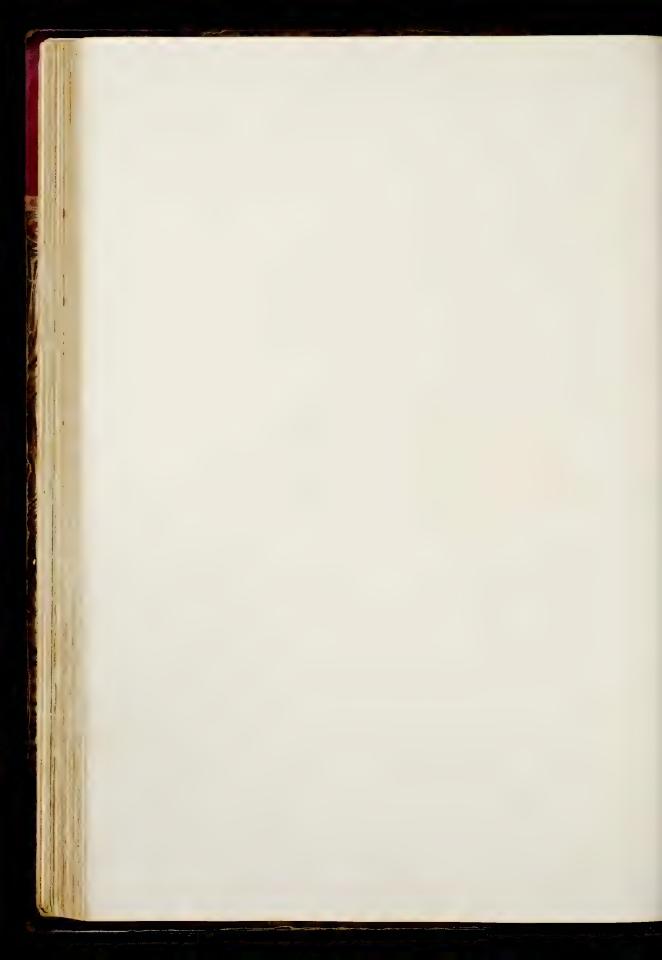
In 1295 Philip the Fair haughtily summoned King Edward I. as Duke of Aquitaine to appear before the Peers of France, to answer for certain alleged outrages committed by his subjects towards some French mariners. The Earl of Lancaster was at first sent arabassador to the Court of France in order to arrange those difference, but a pretext was drawn from them by Philip to seize on some of the possessions of Edward as Duke of Aquitaine. The Earl of Lancaster was then dispatched with a military force into Gascogne; but his army being too inconsiderable to cope with that of the French, he was constrained to shut himself up in Bayonne, where, suffering under mental vexation from his ill success, he sickened and died in 1296. A truce being concluded with France, his body was brought to England, and buried in a sumptuous tomb in the Abbey Church at Westminster. He had conscientiously directed that he should not be interred until his debts were paid. His first wife was Aveline, an account of whom has been given to illustrate her effigy; his second, Blanch, widow of Henry King of Navarre, Earl of Champagne and Brie, by whom he had three sons and a daughter.

Details. Plate I. I. Ornamental pattern on the pillow which supports the head. 2. Ditto on the lace of the hood. 3. Surcont dispered with rampant hons, eagles displayed, ornamental crosses, &c. the points of the label and fieur de-lys with which it is surmounted enlarged. 4. The whole figure as originally painted. Plate II. I. Maillise enlarged 2. Bearings on the belt. 3. Figure of the Earl on his barded horse, in the attitude of prayer, which occupies the treful ornament at the top of the tomb.



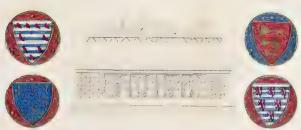












William de Calence, Carl of Pembroke.

WILLIAM DE VALENCE, son of Hugh le Brun, Earl of March, and half-brother by his mother, Isabel d'Angouleme, to Henry III, in 1247, came to England. Soon after his arrival he was with great state and solemnity knighted by the king at Westminster, who continuing to lavish favours on him and his brothers, and also giving himself too much to their counsels, the indignation and hatred of the barous was raised against them. In consequence William de Valence was obliged to quit the kingdom, but returning three or four years after, commanded in the kings army at the battle of Lewes, 1264. On seeing the day lost he fled to Pevensey, and from thence to France; but it appears he did not remain there any time, being at the battle of Evesham, 1265, which restored to Henry III. his regal authority. William de Valence, 10th of Edward I., 1283, was in the expedition against the Welsh, and in 1296 being at Bayonne, was there slain by the French.

His monument is composed of an altar tomb of stone, on which is raised a superstructure of oak, bearing the effigy of the deceased, formed of the same material: the whole of this wood-work was once covered with plates of copper enamelled and gilt; but of these splendid decorations, there is scarcely any thing left but what is to be found on the figure, which has also suffered in parts. The human form is rudely expressed, a costly display of materials and workmanship appears to have been the principal object of the artist who executed it; and it indeed gives a very high idea of the goldsmith's art at that early period.

William de Valence is represented entirely in mail. On his head is a rich circle, once adorned with stones or glass, but the empty collets now only remain. The surcoat has been powdered with a number of little escutcheons bearing the arms of De Valence, only three of these are left; the situation and number of those gone may be easily traced. The rich lacing about the surcoat and arms, appears to have been used for the purpose of concealing the unsightly joinings of the plates which cover the figure. In the spurs it is remarkable that they have been fastened on with cloth, in form of straps of an extraordinary thickness; of these, as might be expected,







but a small portion remains. The table of the tomb has been covered with a fret of the arms of England and De Valence; it is possible that on the raised border which surrounded it, was the inscription, perfect in Weever's time, who says, "about the verge or side of his monument these verses are inlayed with brasse."

Anglia tota doles, moritur quia regra proles, Qua florere soles, quem continet infima moles, Guilcimus nomen insigne Valentia pravbet Celsum cognomen, nam tale dari sibi debet Qui vali.t validus, vincens virtute valore, Et placuti placidus, sensus morumque "gore, Dapalis et habilis, immotus, prella sectaus

Utilis ac humilis, devotus præmia spectans Milleque trecentis cum quatuor inde retentis, In Maii mense, hanc mors propria ferit ense, Quique legis hær repet quain sit via plena timore, Meque lege, te moriturum & insens bore, O clemens christe celos intret precor iste, Ni videat traste, quia pretott omnibus bisce.

On the sides and ends of this part of the tomb, are the remains of arches, twelve on each side, three at top, and four at bottom, within which were probably figures representing the relatives of the deceased; for at the foot of each arch, placed horizontally, formerly was an escutcheon to point out each personage; five only are now left, given in the margin, fig. 1, 2, 3, 4. No. 2 is repeated. In one of the Lansdowne MSS, in the British Museum, are drawings, taken in 1610, of nineteen of the lost escutcheons. As they cannot be more in place than here, they are given, plate 2,—where there are repetitions, they are marked by the figures. The stone altar tomb, on which the parts described are raised, has on its sides and foot, on escutcheons in relief, the arms of England, William de Valence, and Aymer his son. The latter are distinguished by being dimidiated with those of Clermont.*

There is good ground for supposing the upper or metallic part of the tomb to be French work. The mode of bearing the shield on the hip, and of emblazoning the surcost by little escutcheons, are both fashious common to French monuments, seldom if ever occurring in this country. That we did employ French artists in enamelled tombs, there is proof in that of Walter de Merton, executed at Limoges, and put up in Rochester Cathedral, but destroyed at the Reformation.† That the style of the tomb in question was otherwise French than in the points abovementioned, we may see by comparing it with Lobineau's print of the enamelled tomb of Alice, Duchess de Bretagne.

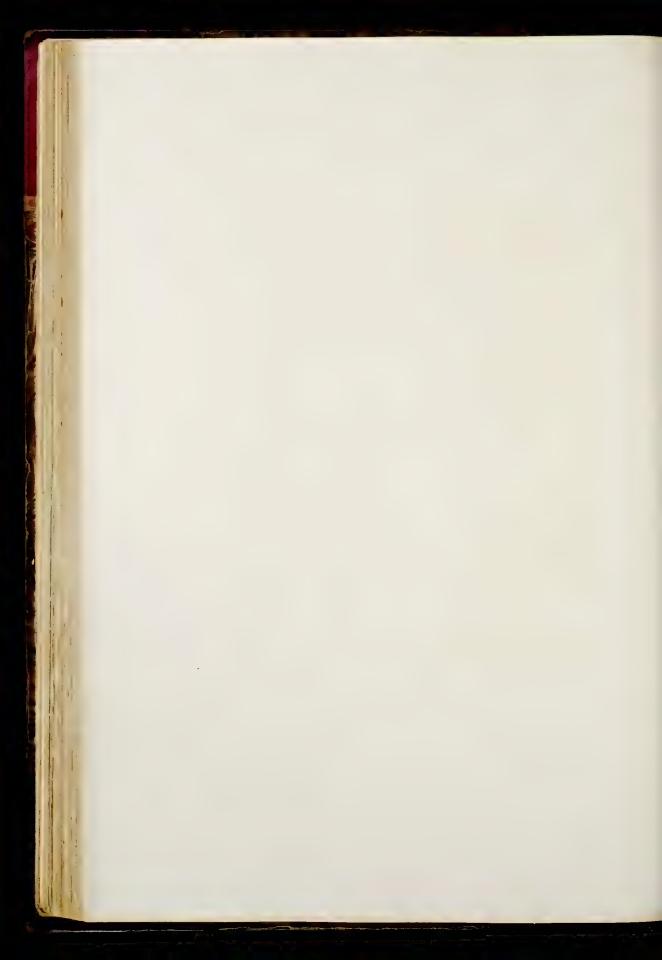
Details—Plate 1, Fig. 1. The circle enlarged:—2, 3, and 4, portions of the lacing on the surcoat. The enamelling and diapering on the shield. And of the enamelled fret. 5. The remains of the sword. 6. Engraved border on the lower part of the surcoat. Plate 2, Fig. 1, 2, and 3. Enamelling on the pillow and belts.† 4. Portion of the mail, formed by engraved lines, and appears to be of that kind which is so seldom represented on stone. 5. Spur, with part of the strap.

* Beatrice, daughter of Raoul de Clermont, Lord of Nesle, Constable of France, was the first wife of Aymer de Valence, and was probably Eving at the time the tomb was erected.

† This tomb, which was of copper enamelled and gilt, cost for its construction, and the expense of its carriage from Limoges to Rochester, 411.5s. 6d.

† Neither of the belts have any arms emblazoned on them, nor are the escutchrons on the surcoat, but six in number.—Vide Gough.









King Edward the Second,

THE fourth son of King Edward the First and Eleanor his Queen, was born at Caernarvon, in North Wales, April 25th, 1284, from which circumstance he derived his surname. After the death of Llewelyn ap Griffith, he was created Prince of Wales, being the first of the elder sons of the Kings of England who bore that title. He was also Earl of Ponthieu and Chester, and succeeded his father in his Kingdoms 7th July, 1307, being then twenty-three years of age. His father, just before his death, had banished from the country Piers de Gavaston, a Gascon gentleman of light and profligate habits, who had corrupted his principles. On his death-bed he laid a curse on him if ever he recalled him; directed him to carry his body with him into Scotland; not to bury it until he had subjugated that country, and to send his heart to the Holy Land. One of the first acts of his reign was, in spite of this injunction, to recall Gavaston from exile, to invest him with the Earldom of Cornwall, and other large possessions of the Crown. The chief officers and judges of the land were dismissed from their posts to make way for the favourites of this Court minion. Edward gave him in marriage Margaret, his own niece, being the child of Gilbert de Clare, Earl of Gloucester, by Joan of Acre, daughter to Edward the First; and on setting out for Boulogne, in 1308, to celebrate his marriage with Isabella, daughter of the King of France, he appointed him Custos of the Realm in

The deportment of the favourite, and the blind partiality of the King, so disgusted the Barons, that, under the direction of Thomas Earl of Lancaster, his cousin, they came to a resolution to oblige the King to banish Gavaston from England for life: with which dictation Edward found himself obliged nominally to comply. However, instead of dismissing him in fact from his counsels, and from office, he appointed him Lieutenant of Ireland, and shortly after recalled him to his Court. A repetition of similar circumstances at length incensed the people, the Barons, and their leader, Thomas Earl of Lancaster, to the highest pitch. An army was levied in order to scize the person of Gavaston, who was protected by the King. He lodged him in Scarborough Castle; where, after some resistance, he was forced to surrender, and was shortly afterwards executed on Blacklow-hill, near Warwick, by the confederate nobles, by a kind of summary military sentence. The next remarkable event of King Edward's reign was his signal defeat in Scotland by Robert Bruce, at the battle of Bannockburn, on Midsummer day 1314.

The King's inclination for favouritism was not to be corrected by the fate of Gavaston. Hugh Spenser, his Chamberlain, succeeded to the place which he had

held in the King's affections, became equally obnoxious to the Barons, and, with his father, who had been created Earl of Worcester, and had shared with his son in the fruits of the King's favour, was banished from the Realm by a decree of Parliament, exacted by the confederate nobles sword in hand. The Spensers, however, shortly afterwards returned to England. The King's party was successful in their turn, and Thomas Earl of Lancaster, the leader of the Barons, was defeated, made prisoner, and beheaded at Pontefract, his own Castle,* 22d March, 1322.

His Queen Isabella, who was in France with her paramour Mortimer and the young Prince Edward, now instituted a series of intrigues against her husband. She inflamed the minds of the English people against their monarch, and, aided by William Earl of Hainault and Holland, fitted out an expedition to invade his dominions, under the plausible pretence of ridding the nation of its burthens, and reforming the Government. The King fled into Wales; the elder Spenser was besieged in Bristol, taken, hanged without trial, his body cut to pieces and thrown to the dogs: this in the ninetieth year of his age. The King himself was shortly after captured in the monastery at Neath, in South Wales, with the younger Spenser, who was hanged at Hereford on a gibbet fifty feet high, furnished expressly for the occasion by the citizens of London.

The Queen and Mortimer now proceeded to procure a formal deposition of the King by the Parliament. The King acceded to their decree, communicated by certain commissioners, delegated for the purpose. Judge Trussel pronounced, in the name of the Bishops, the Barons, and the people of England, all allegiance to him void. The High Steward of the Household broke his staff, and declared all officers discharged from his service. Thus was the political demise of this unfortunate King attended by the same

ceremony which had consigned his predecessors to the grave

He was at first committed to the custody of Henry Earl of Lancaster, his cousin, who treating him with too much lenity, Thomas Lord Berkeley, John Maltravers, and Sir Thomas Gournay, were constituted his keepers in rotation. He was transferred from castle to castle, poorly clothed; and on one occasion Maltravers commanded him to be shaved with water from a neighbouring ditch, when bursting into indignant tears, he exclaimed, "Here is at least warm water on my cheeks, whether you will or not!" The eyes of the people began now, however, to be opened to just consideration, and their hearts to relent in favour of their liege lord. The Queen and Mortimer saw that, even from his miserable existence, if protracted, might accrue vengeance for their own heads. They therefore send orders to Gournay and Maltravers for his death; a command too promptly and cruelly obeyed by those instruments of hell, who in the absence of Lord Thomas Berkeley from his Castle, entered the King's chamber at dead of night, threw him on his bed, and introduced a red-hot iron through a horn into his body. The ancient walls of the Castle, the neighbouring town of Berkeley, and the shores of the Severn Sea, resounded with his dying shricks! The peasant was aroused from the tranquil slumber so little known to the royal couch, and uttered a prayer for the passing soul of his King.

^{*} He was the son of Edmund Crouchback, whose tomb has been described. † See Holinshed, fol. edit. vol. 11. p. 341.





Thus says the poet, in allusion to this event:

"Mark the year and mark the night,
When Severa shall re-echo with affright,
The shricks of Death through Berkeley's roofs that ring,
Shricks of an agonizing King!
She-wolf of France, with unrelecting fangs
Thou tean't the bowels of thy mangled mate!"

The manner of his death obviated all show of external violence in the general appearance of his person. His body was conveyed without pomp to Gloucester Cathedral, where the monument bearing the effigy represented in the plates was afterwards erected by his son Edward the Third.* He had by his wife Isabella four children:—Edward of Windsor, who succeeded him John of Eltham,—both of whom will be noticed in their places; Joan, wife of David Bruce, afterwards King of Scotland; Eleanor, who became the second wife of Reynold Earl of Geldres.

The effigy of the second Edward represents him royally crowned; he has had a sceptre in one hand, which is now removed: the other supports the mundus or ball.

* He is said to have made some Latin verses while in prison, describing his calamities, declaring his subnitasion to them as a punishment for his grievous sins, and imploring mercy for them through the merits of his Redeemer, and the intercession of the blessed Virgin. These are paraphrased at length in Fabium's Chronicle, (Reprint, p. 431.)

Adomar or Aymer de Galence, Carl of Pembroke.

Aymer de Valence was the third and youngest son of William de Valence, whose effigy has already been described, and by the death of his brothers during his father's life-time, succeeded him in the Earldom of Pembroke. He was much employed in military service by his kinsman Edward I. particularly in his Scottish wars. That King going into France in 1286 left him Regent of the Realm. In 1305 he was appointed Keeper of the Marches of Scotland about Berwick, and Commander of the Forces sent to oppose Robert Bruce, Earl of Carrick. He was present with King Edward at the time of his death at Burgh upon the Sands in Northumberland, who requested him to protect his son from the contamination of the debauched foreigner Gavaston. He united with the Barons against that minion of the second Edward, besieged and took him prisoner in Scarborough Castle. According to the capitulation Gavaston was to have been allowed to have an interview with the King, and to be tried by his Peers; but the Earl of Warwick took the profligate Gascon from de Valence's custody, and summarily beheaded him on Blacklow Hill, near Warwick. In 1314 the Earl of Pembroke was present at the battle of Bannockburn, so disastrous to the English arms in Scotland. He is said to have met his death in France at a tournament, which was appointed by himself in order to celebrate his marriage with his third wife Mary, daughter of Guy de Chastillon, Earl of St. Pol. She founded Pembroke Hall, in the University of Cambridge. Aymer de Valence was buried on the North side of the Choir of the Abbey Church at Westminster, and his tomb is celebrated for its architecture and sculptural decorations. In the trefoil ornament which fills up the pediment on either side the monument he is represented on his barded horse. The compartments round the altar slab, on which his effigy reposes, are occupied by elegant statues representing his friends and connexions, and decorated with escutcheons of their arms.

Details. Plate I. 1. Figures at the head of the Effigy. 2. Band or lace of the hood. 3. Band confining the surcoat to the waist. 4. Sword belt. Effigy as originally painted: Plate II. 1. Toe of the solerette of the figure on horseback. 2. Figure on horseback, North side of the tomb; basnet, aventaille, mantelet, surcoat, &c. Bases of the barded horse, bearing the bars and martlets of De Valence. 3. Figure on the North side of the tomb.













Sir William de Staunton.

This singular tomb in Staunton Church, Nottinghamshire, commemorates Sir William de Staunton. This family, who took their surname from the spot where they were settled and had possessions, are said to have flourished there before the æra of the Norman Conquest. Arhyming herald of the sixteenth century, speaking of them, says,

"The first Sir Mauger Staunton, Knight, Before William came in ——"

They held their lands at Staunton by tenure of castle guard of the Lords of Belvoir. There was a tower in that fortress called Staunton Tower, which they, by obligation of the tenure no doubt, built and kept in repair. Sir William was the son of Sir Geoffrey de Staunton and Alice his wife. He was a knight of active reputation, favoured by Edward I. and employed in his service. He made his will in 1312, and from it we may gather that he was under a vow of pilgrimage to the Holy Land, for he left a bequest of five marks each to two footmen who should go "the first passage," in his name. He died in 1326. The monumental stone of Sir William de Staunton is somewhat fanciful; it appears intended to represent him lying in his coffin, the lid of which is cut away to show the figure as far as the elbows, and the feet to the ancles. On the centre of the stone is his helmet, and his shield with two chevrons.* Round the edge of the stone runs the following inscription in the black letter character, being an early instance of its adoption. 🛧 bie jacet Will's de Staunton miles filius galfridde eadem 🕆 militis que obnt in iou man anno d'in . . . CCTIME cuj' an . . p'picietur beug. * On that part of his surcoat visible, the upper of the two chevrons appears.

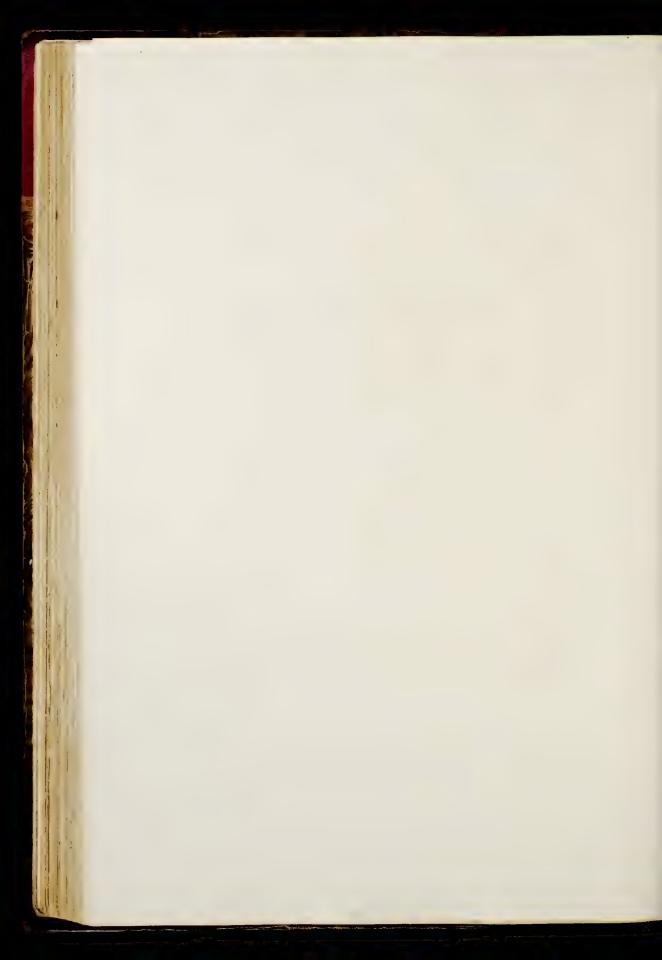
* A seal of his Father Geoffrey, appendant to a charter, bears two bars and a large canton, charged with a mullet of six points. His son, it appears, adopted another coat: his seal, as well the tomb, exhibits the two cherons. Legend. s. WILL_TOS.STANTON.MILITIS.
† Blundered for Galfride jundem, as also gue for qui, the second following word.

A Bacon in Gorleston Church, Suffolk.

This interesting figure exhibits a good example of those extraordinary appendages to armour called ailettes. Weever makes, taking them for escutcheons,* a shrewd conjecture that they were intended to indicate the rank of Knight Banneret, being of the narrow oblong form to which the pennon of the Knight was reduced when he was raised to that honourable grade. This distinction was only conferred on the field of battle. Froissart gives us a lively idea of the ceremony employed, where he describes the making Sir John Chandos a Banneret by the Black Prince on the field at Navarete, or Vittoria. "The Spaniards seeing the English had halted did the same, in order of battle. Then each man tightened his armour, and made ready for instant combat. Sir John Chandos advanced in front of the battalions with his banner uncased in his hand. He presented it to the Prince, saying, 'My Lord, here is my banner; I present it to you that I may display it in whatever manner shall be most agreeable to you; for, thanks to God, I have now sufficient lands to enable me so to do, and maintain the rank which it ought to hold.' The Prince (Don Pedro being present) took the banner in his hand, which was blazoned with a sharp stake Gules on a field Argent, after having cut off the tail to make it square, he displayed it, and returning it to him by the handle, said, 'Sir John, I return you your banner. God give you honour and strength to preserve it.' Upon this Sir John left the Prince, went back to his men with the banner in his hand, and said to them, 'Gentlemen, behold my banner and yours; you will guard it, therefore, as becomes you.' His companions, taking the banner, replied with much cheerfulness, that if it pleased God and St. George they would defend it well, and act worthily of it. . . . The banner was put into the bands of a worthy English Squire, called William Allestry, who bore it with honour that day, and loyally acquitted himself in the service."+

* Fun. Monum. p. 847. edit. 1631. + Johnes's Froissart, vol. 111. p. 304 Svo edit.













Sir Richard de Whatton.

 $T_{\rm HE}$ Lords of Whatton had their residence in a strong castellated mansion on the banks of the river Smite, in the vale of Belvoir: traces of the earthworks on which it was erected remain to this day. Sir William de Whatton, said to be of Flemish extraction, flourished here in the reign of Henry I. who made him a Knight. Richard de Whatton, the subject of this effigy, was the second son of John de Whatton, by his wife Ela, daughter of John Lord Bisset, Baron of Combe Bisset. He flourished in the reign of Henry III. In the 14th and 15th of Edward the Second; Richard de Whatton was summoned to attend King Edward II. to aid him against Thomas Plantagenet, Earl of Lancaster, and the Barons his confederates. He valiantly adventured his life in the royal cause; and on the Earl of Lancaster being beheaded at Pontefract, all his castles, lands, and tenements, and all those of the other rebels within the County of Northumberland and Episcopate of Durham, were committed to the custody of this Richard de Whatton, to have and to hold during the royal pleasure, he accounting for the receipts to the King's Exchequer.* This instrument is dated at Pontefract 23d March. The effigy of Richard de Whatton is in the North aisle of Whatton Church.

On his shield has been sculptured the arms of Whatton, which were, Argent, a bend Sable charged with three bezants + between six crosslets Gules. An inscription on the monument runs thus:

PRIEZ PVR L'ALME DE SIRE RICHARD WHATTON, CHIVALER.

* See the deed at length in the Gentleman's Magazine, vol. XCV.1 p. 39 † John de Whatton charged his paternal coat with the bezants, having married into the family of Bisset, who bore, Azure, nine bezants, 4, 3, and 2.

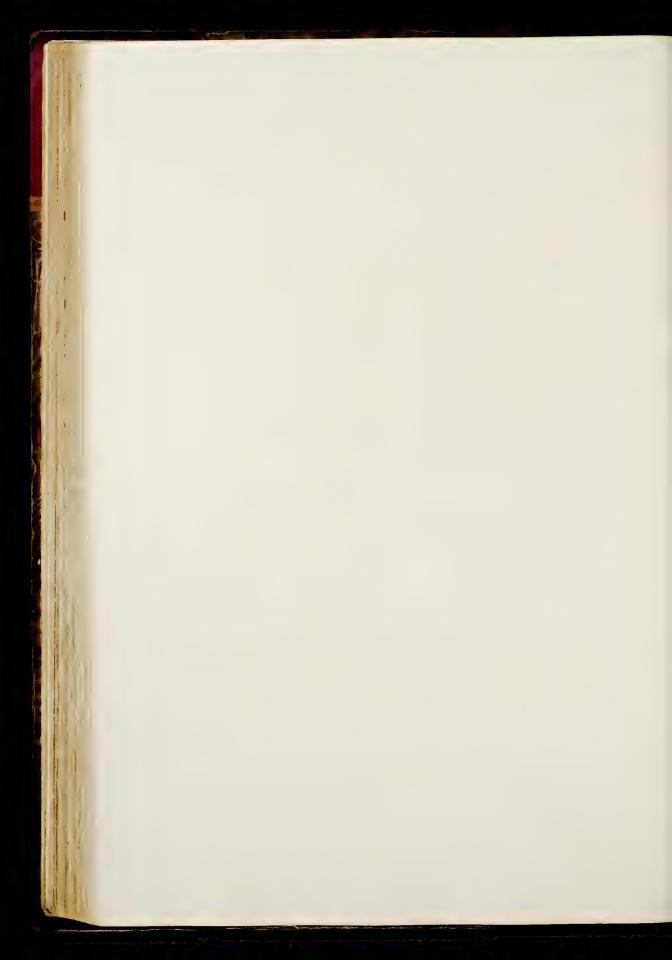
Brass in Minster Church, Sheppy.

Thus rich specimen of military and female costume in the early part of the fourteenth century, is supposed to belong to the family of Northwood, which are ranked by Dugdale among the Barons of the Realm, they having been summoned to Parliament until the forty-minth year of Edward the Third.

Northwood Chasteners (Chataigniers) so called from its indigenous chesnut trees, was an extensive manor in the parish of Milton, in the Isle of Sheppy. Roger de Northwode, who resided at the moated house here, was with Richard I. at the siege of Acon, in the Holy Land; he and his Lady Bona were buried in Minster Church, and Weever took these for their effigies: but the costume contradicts him.* Roger de Northwode, his son, procured of Henry III. his lands in Kent to be held by knight's service instead of in gavel-kind. His son and successor, John de Northwode, was with Edward I. at the siege of Carlaverock, where he was knighted. He was four times Sheriff of Kent in the reign of Edward I, and was summoned to Parliament from the sixth to the twelfth year of Edward the Second. He married Joan de Badlesmere, probably a daughter of Bartholomew Lord Badlesmere, of Leeds Castle, in Kent, who suffered death for his political conduct in the reign of Edward the Second. John de Northwode died about 1337, and himself and his wife are perhaps the personages represented by this beautiful brass. There are many remarkable peculiarities about the armour of the male figure. The female wears the hair plaited and the wimple. The pointed lappets of her mantle, drawn over the shoulders, exhibit a lining of vair; originally a decoration of dress composed of small pieces of different coloured furs, afterwards an heraldic distinction. Northwood, according to Harris, bore, Ermine, a cross engrailed Gules. The bearing on the shield appears to be a cross engrailed, between twelve chesnut leaves for Northwood Chataigniers.

^{*} The costume cannot, however, be always considered as an infallible guide. " It was no uncommon thing to erect monuments to persons from one to five hundred years after their death, representing them in the habits of the time of the erection of the monument, and not of their own." Original Letter of C. A. Stothard, Memoirs, p. 131.













John of Eltham, Carl of Cornwall,

Was the second son of Edward the Second by his Queen Isabella, and was born at the Palace of the English Kings at Eltham in Kent, on the Feast of the Blessed Virgin's Assumption 1316. In the second year of the reign of his elder brother, Edward III. he was created Earl of Cornwall. In the following year, the King going to France to do homage for the Dukedom of Aquitaine, he was appointed his Lieutenant for the Kingdom, as he was also on the King's expedition into Scotland in 1330. In the course of the above periods he had grants of numerous Lordships from the Crown,* the town of Lostwithiel (in the neighbourhood of Restormel Castle, the principal seat of the Earls of Cornwall in the County), all the wreck, port dues, issues, and profits of the district, the farm of the City of Exeter, the stannaries, and coinage or customs on stamping the tin in the County of Devon. In 1333 and 1334 he was with King Edward III. in his expeditions into Scotland, and died at Berwick-upon-Tweed in October of the latter year. About the festival of Christmas, the King, with the Archbishop of Canterbury, returned out of Scotland to celebrate his obsequies in the Abbey Church of Westminster, where he was interred on the south side of the Choir. The Prior and Convent claimed £100 in lieu of his horse and armour, which, according to the custom, should have been presented as an offering at the altar of their Church. John of Eltham was but twenty-eight years of age at his death, and was never married. Various matches were proposed for him, as with Joan, the daughter of the Earl of Eu; Mary, the daughter of the Earl of Blois; Mary, daughter of Ferdinand Lord Lara in Castile, which last proposal came to a formal contract, rendered abortive by his demise.

Nothing can be finer in its way than the sculpture of this effigy. There is no departure from the very usual recumbent attitude, the hands ruised in prayer and the legs crossed; but there is a most beautiful simplicity in the whole figure, while the details of the arms and drapery are marked with elegant precision.

Details. Plate I. Portion of the head, with the ducal crown and mantelet depending from the lace; ornaments on the sword belt, handle, and scabbard of the sword; scalloped border of an aqueton, or some defence under the surrount

Plate II. Ornaments on the top of the hood, or basinet, whichever it may be; plating of the gauntlets, pryck spur and leathers, plates on the solerette, buckle of the spur, with tongue of the strap.

* See Dugdale's Baronage, vol. I. p 207

Sir Roger de Bois and Lady.

These are said to be the effigies of Roger de Bois and Margaret his wife. Bloomfield thus describes the tomb in his time: "On the East of the Church" (at Ingham in Norfolk), "just by the rood-loft, a tomb raised, on which is the effigies of a knight in complete armour, under his head the head and body of a Saracen, at his feet a hound." This inscription, he further says, was about the monument:

Monsieur Roger de Boys gist icy Et Dame Margarete sa feme auxi Vous qui passez par icy Priez D.eu de leur almes eit mercy

Elle mourut l'an n'tre Seigneur mille trecent quinsième et il mourut l'an de dit notre Seigneur 1300.

The Knight and his Lady wear long mantles, on the right shoulder of each of which is a circular badge, bearing what is called the Tau cross of St. Anthony, and the letters ANTFON, in the uncial character.

Details. 1. Badge on the shoulders. 2. Compartments of the girdle, one embossed with O.

Sir Robert du Bois.

This effigy, carved in oak, commemorates Sir Robert du Bois, one of the Lords of Fersfield, in Norfolk, who died in 1311, and was buried in the church there, of which his family were the patrons.

As early as the eleventh century, William du Bois gave two garbs or sheaves of every three growing on certain lands of his demesne to the Priory of Thetford. Sir Robert du Bois, his descendant, married Christian, daughter of Sir William Latimer. The arms of Du Bois, Ermine, a cross Sable, have been painted on the surcoat of the figure. Bloomfield describes them as extant in his time on another part of the tomb, quartering Latimer, Gules, a cross potence Or.

Details. 1. One of the crmines on the surcoat. 9, 3, 4. Decorations on the sword-belt and scabbard. 5. Sword, belt, and steath, enlarged. 6. Leathers of the spur.

* Pope Boniface VIII. is said to have instituted an order of St. Authony in 1298, and it is more certainly known that in 1382 Count Albert of Bavaria founded one in Haimault, on occasion of some remarkable cures of the disease called St. Authony's fire, performed at a chapel dedicated to the Saint. Gentlemen of the first rank and merit were knights of this Order; the ensigns of which are said to have been a crutch, a hermits cord, and a little bell. (Moreri, Dict. Hatorique, article St. Antoine.) The Tau cross has very much, it will be observed, the form of a crutch. The surceast of the knight is exceedingly curious. The lattle circles with which it is covered must not be mistaken for ordinary mails; the mailing of the causal shows the difference; and indeed the skirt of the hauberk appears, underneath this outward defence, whoch is perhaps of stamped jeather or of quilted work thickly set with studs. Mr. Stothard considered this monument to be one of those recreted some time subsequent to the death of the persons whom it represented. In strict chronological order of Costane with may not placed systy crowning varies that the state of the persons whom it represented. In strict chronological order of Costane with may not placed systy crowning varies that the state of the persons whom it represented.















Effigy in Ash Church, Kent.

On the authority of Harris, this effigy may be assigned to Sir John Laverick. Weever, speaking of Ash, says, "in this church are many ancient monuments of worthy gentlemen, namely, Sir Goshalls and Sir Levericks, who lie crosse-legged as Knights of Jerusalem."* There are many interesting points about the armour of this figure. The basinet and genouillieres are elegantly adorned with studs and leaves. The wrists of the gauntlets are composed of small laminæ or splinters of plate.

Details. Plate I. I. Ornament on the front of the basinet. 2. Buckle of the sword-belt. 3. Ornament on the bottom of the genouilliere. Plate II. Profile. 1. Lace of the camail, passing through scallops of plate, forming the lower part of the basinet. 2. Gauntlets. 3. Part of the solerette and jambe (near the ancle); portion of the spur, with straps.

* Fun. Monuments, p. 265

Sir Roger de Aerdeston.

This monument is in the chancel of Recpham church, Norfolk. The family of Kerdeston held a manor of the same name in Recpham parish as early us the reign of Henry the Third. Sir Roger de Kerdeston died in the 11th year of the reign of Edward III. 1337. His military habits are represented by the bed of stones on which he reposes. The male and female figures delineated in Plate III. adorn the buse of his tomb. They probably represent his children, or relatives, as mourners, and are most interesting specimens of the costume of the fourteenth century.

Details. Plate I, Hilt of the sword, genouilliere, and part of the cuises. Plate II.). Side view of the sword-hilt, with part of the belt and scalibard. 2. Agrafe or clasp of the belt. 3. Lace attacking the basinet to the camail. Plate III. Mourners on the bass of the tomb

























Sir Oliver Ingham.

This effigy is placed under an arch on the north side of the church of Ingham in Norfolk. Oliver $w_{\alpha\beta}$ the son and heir of Sir John Ingham, whose ancestors were seated at Ingham as early as the middle of the twelfth century.

The first historical notice that we find of Sir Oliver Ingham is that in the year 1325, the nineteenth of the reign of Edward the Second, he was by the heir apparent, as Duke of Aquitaine, constituted Seneschal of Guienne. He is characterized at this period as a young, lusty, and valiant soldier. He collected an army of mercenary troops, Spaniards, Arragonese, and Gascons, invaded the territory of Angenois, retained contrary to treaty by the French king, and reduced it to the dominion of the English. He was one of those persons to whom, in the early part of the following reign, the king's writ was directed to apprehend Mortimer Earl of Marche.

In 1340 we find him in the execution of the office of Seneschal, commanding at Bordeaux, where he was suddenly surprised by the appearance of a large army of French before the walls. He had scarcely six thousand men within the town to repel this assault; his only resource was his military genius and presence of mind. He ordered the citizens, who were well affected to the English, to follow their usual occupations, and directed that the banner of France should be displayed on the walls and citadel. The French fell into the snare, thought the place had been abandoned by their enemy, entered it, and laying aside their arms, fell to rifling the houses of the English. At this juncture Ingham sallied forth from the castle at the head of his men, fell impetuously on the French, and put them to the rout with great slaughter; nearly the whole were slain or made prisoners, and their leader, Gaston Count de Laille, with great difficulty escaped.

The valiant Seneschal* died at Bordeaux in 1344, and was buried in the church of his family demesne at Ingham.

His heirs were a daughter, Joan, married to Roger le Strange, Lord of Knockyn; and a grand-daughter Mary, by Elizabeth his eldest daughter, and her husband Sir John Curzon.

The tomb of Sir Oliver is on the north side of the chancel of Ingham church. Weever in his time describes it thus:—" Under a fair tomb of freestone, very curiously wrought, lieth the body of Sir Oliver Ingham, with his resemblance in his coat-armour, his belt, gilt spurs, and the blew garter about his leg; his crest, the owl out of the ivy bush, with a crowne on the head thereof; he being a great traveller lyeth upon a rocke,

^{*} Among other appointments of honour and trust, we find him serving in Parliament, Governor of Ellesmere and Guildford Castles, Custos and Justice of Chester.

beholding the sunne and moone and starres, all very lively set forth in mettall, behold ing the face of the earth. About the tomb twenty-four mourners."*

Some points of this description agree very well with the effigy as represented in the plates; while others supply us with particulars which the injuries of time would have plates; while others supply as with plattering stroken off; so is the right leg; there is no garter on the left. Weever mistook the fillet of the genouilliere for a garter. Sir Oliver was not a knight of that order. In the painting which remains on the back ground of the figure, we do not observe the planets as mentioned by Weever. A forest is represented, in which wild animals and beasts of prey are roaming at large; in one corner an archer clothed in

" Cote and hood of green,"

winds his bugle; in the other his companion is seen bending his bow. This would seem to indicate the extensive forests of the duchy of Aquitaine, over which Ingham was Seneschal, or his addiction to the chase. He reposes on the rock, or rather a bed of pebbles, mentioned by Weever, not improbably indicative of his martial hardihood; + an idea that has not escaped Shakspeare:

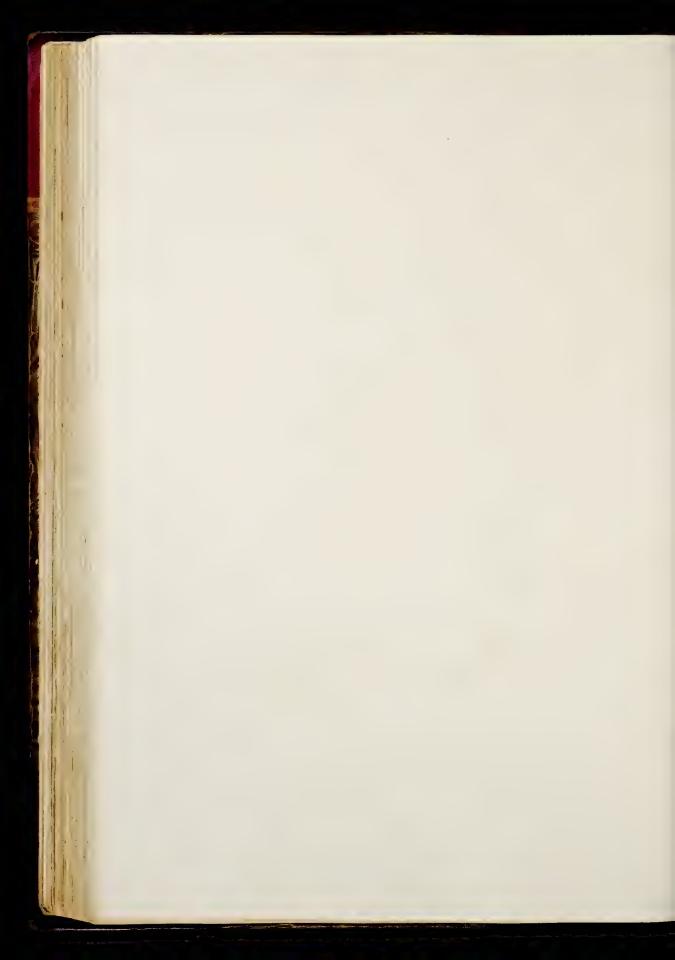
" The tyrant custom Has made the finity and steel couch of war My thrice-driven bed of down."

Details. Plate I. Helmet with the mantelet. Portion of the mantelet enlarged. Figure as originally painted. The surrout bears, Party per pale Or and Vert, a cross moline Gules. Belt and clasp. Scabbard, mountings with partions of the belt attached. Plate II, Painting at the back of the tomb; genouilheres or knee-pieces; cuises with studs; some links of the lower part of the hauberk.

* Fun. Monuments, edit. 1631, p. 817.

* Fan. Monuments, edit. 1631, p. 817.
† Another conjecture is that when an effigy is thus placed, it represents the knight as shipsercked, and thrown upon "the beached verge of the salt flood." We believe that examples of figures of this kind are rare; in this work only one other occurs, that of Sir Roger de Kerdeston. If the purpose of the sculptor had been to represent Ingham as shipsrecked, we should have expected a back ground of marine objects. Those painted on the tomb before us are, on the contrary, altogether terroe. The attitudes of Ingham and Kerdeston are very similar, each appears as if roused from his rude bed of slumber, and laying his hand on the hilt of his









FROM A BRASS late in Ingham Church North.









Sir Miles de Stapleton and his Lady.

One of those engraved plates familiarly termed brasses. It is on the floor of the chancel of Ingham church, Norfolk, and commemorates Sir Miles Stapleton, Knight of the Garter, and his wife, Joan, daughter of Sir Oliver Ingham, and widow of Lord Strange, of Knockyn. He died on Wednesday before the feast of St. Nicholas, 38 Edward III. (December 4, 1364.) The lady, perhaps from courtesy as a coheiress, is placed on the knight's right hand. An elegant crocketed gothic canopy and pinnacles surmount the figures. These have suffered some mutilation. Into the verge of the stone has been inserted a fillet of brass, with this inscription:

Priez pour les almes de Monseur Miles de Stapleton, et Dame Johanne, sa femme, fille de Monseur Oliver de Ingham, fonbours de crote menson; qe bern de four glunes eit pitie.

That portion printed in the black letter alone now remains, the rest is supplied from Bloomfield.

William of Hatfield

Was the second son of Edward III. by his Queen Philippa, and was born at Hatfield, in Yorkshire, in 1335. He was christened after his maternal grandfather, William Earl of Hainault, died in his childhood, and was buried in the cathedral at York. The effigy is nearly four feet six inches in height, and may therefore be supposed that of a child about eleven years of age. This is a good example of the domestic attire of a noble youth of the day. On his head is a circlet surmounted by pearls. A rich justeau-corps (probably embroidered cloth of gold*) covers his figure. A mantle, the edge of which is indented into the form of a running pattern of ornamental foliage, falls over his breast and shoulders, and depends behind to the ancles. His shoes are divided into fretwork compartments, filled up with quatrefoils. His head is supported by angels, and his feet rest on a couchant lion. He wears a rich jewelled girdle round his hips; a characteristic mark of the monuments of this, and of many of the following century. It is not easy to imagine how a cincture thus placed sustained itself.

Details. Plate II. Profile. 1- Portion of the circlet and pearls. 2. Ornament on the juste-au-corps, or body coat. 3. Ornament on the shoes

* Thus Chaucer, describing the attire of a gallant youth:

"Embrouded was he, as it were a mede,
All full of freshe floures white and rede. Short was his goune "-

A Blanchfront,

In Alvechurch, Worcestershire. This figure is termed by Nash "a knight of the holy voyage;" adopting the very probable conjecture, that the crossed legs indicated a vow of pilgrimage to the Holy Land. The inhabitants of the neighbourhood call it the Knight of the Green, who they say resided on Wetherock-hill; where they still show the site of his moated house.

A grant is extant, of the time of Edward the Third, of certain lands in the tenure of Thomas Kempe and John Kempe, to Thomas Blanchfront. Sir John Blanchfront, his descendant, is mentioned in an instrument A. D. 1346, the 21st of the reign of Edward the Third. This personage, therefore, the effigy may be conjectured to represent.

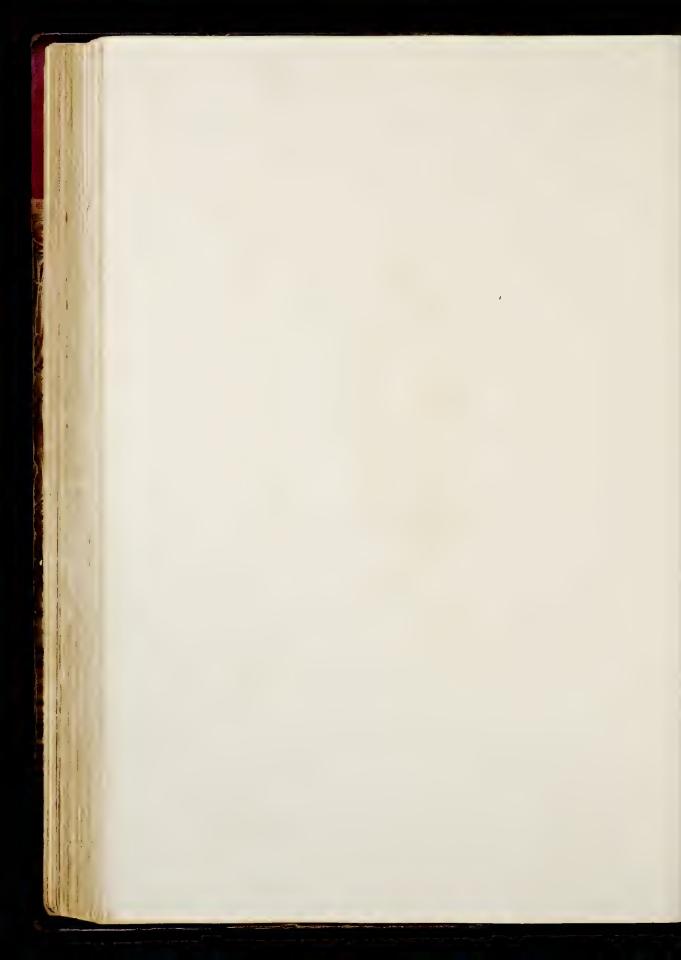
As a specimen of an elegant variety of the costume of a knight in the fourteenth century, the beautiful and spirited etching before us possesses great interest. The basinet assumes the form of the double curved gothic arch, and the heavy close helmet of the tourney is supplied by the aventaille, or ventaille, attached to the basinet, and thrown back to show the face; roundels, tastefully filled up with roses, are affixed to the armour at the shoulders, the elbows, and on the belt. From each of the two roundels on the paps descends a chain, fastening the handle of the sword. The lower part of the surcoat is gathered into numerous folds, and is closed in the front by a row of studs or buttons. Plate No. 2 exhibits the profile of the figure, the lacing of the surcoat clearly and sharply defined. The rowel of one of the spurs, a rare exception, is fortunately unbroken.

Effigy in the Abbey Church of Tewkesbury.

This figure has not been appropriated by Mr. Stothard, and the topographical works on Glourestershire afford no light by which it may be identified. It lies under an arch in the wall of the North aisle of the Church. The hands are raised in the attitude of prayer, and the bare feet indicate, perhaps, a pilgrimage to Jerusalem. The details of the armour, mail and plate, are curious. The cuisses, as in two or three preceding examples, are remarkable: they appear to be composed of fluted steel intermixed with studs. Front and profile views of the figure are given. The herald may perhaps discover the family to which it belongs by the bearing on the shield and surcoat, a chevron between three lions' heads langued.



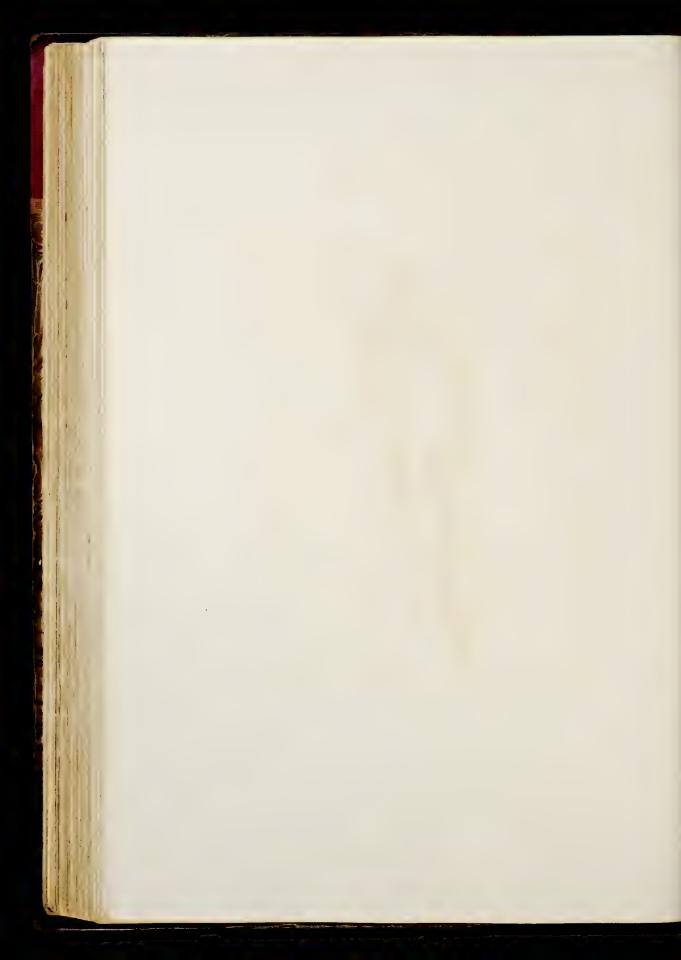
EPPIGN OF A PLANTING OFF































Sir Humphrey Littlebury.

This effigy is in Holbeach church, Lincolnshire. The border of the surcoat is formed into leaves. The cuisses are semée with cinquefoil studs. Relative to the application of nails to body-armour, the following passage from Philip de Comines seems to be in point: "The Dukes of Berry and Bretagne were at their ease upon their hobbies, armed only with gilt nails sown upon sattin, that they might weigh the less." "

Details. 1. Roundel of plate at the elbow. 2. One of the compartments of the ornamented gurdle, 3. Side-view of the handle of the sword, with that portion of the scabbard which remains.

4. Cinquefoil stud on the cuisses.

Sir Thomas Cawne.

This monument is in the north wall of the chancel of Ightham church, in Kent. It commemorates Sir Thomas Cawne, who resided at Nulcomb, a manor in the adjoining parish of Seal, in the time of Edward the Third. The effigy affords a rich example of the armour of the time.

Details. 1. Ornamented rim of the basinet and lace by which the camail is attached. 2. Gauntlet, with its ornaments enlarged. 3. Portion of the girdle enlarged.

Offigy at Staindrop, Durham.

This figure is unappropriated; but belongs, there can be little doubt, to one of the family of Nevill of Raby. It wears a circlet, in form resembling a ducal coronet. A wimple covering the chin. Hair braided. A long mantle attached to the shoulders, by a lace apparently passed through two metallic loops, which are adorned with lions' heads.

* Memoirs of Philip de Comines, book i.

William of Windsor and Blanch de la Cour.

EDWARD gave another of his sons by Philippa the name of William, who died so young that nothing more is known of him than the place of his birth, as affixed to his name, and that he was buried at Westminster, in the chapel of St. Edmund, in the abbey church. In the same tomb are also deposited the remains of Blanch de la Tour, their third daughter, so called from her birthplace, the Tower of London. She was born and died in 1340. Their effigies in alabaster, scarcely eighteen inches in length, are placed on an altartomb. Sandford says that an inscription on brass, which had been affixed on the monument, was not extant in his time. The costume of the male figure much resembles that of William of Hatfield. The cote hardie of the female, flanches, jewelled stomacher, girdle, cordon and clasps of the mantle, are worthy attention.

Details. Plate I. One of the fermalls of the Princess's mantle. Plate II. Ornaments on the Prince's girdle.

Plate III. Details of the Princess's circlet and reticulated head-dress.

John Stratford, Archbishop of Canterbury.

John Stratford was born at Stratford-upon-Avon, in Warwickshire, and was educated at Oxford. Being well read in the canon and the civil law, he became Archdeacon of Lincoln. Shortly after, Edward the Second made him his Secretary, and one of his Privy Council. Walter Reynolds, Archbishop of Canterbury, constituted him his principal official, and Dean of the Arches. On the deposition and death of Edward the Second, his ability stood so high in the estimation of the Queen and her son, that he was appointed Lord Chancellor of England. On the death of Mepham, in 1333, he was, at the King's special recommendation to the Pope, elevated to the Archbishopric of Canterbury. The King going abroad to prosecute his pretensions to the Crown of France, constituted the Archbishop Custos of the Realm in his absence, a circumstance which eventually drew on Stratford a severe persecution; for, Edward having disbursed vast sums of money to his followers and friends in the expedition, applied to the Archbishop for more, who seeing that it was impossible to make further levies on the King's subjects, who had lately so liberally supplied him, advised him to return home. Edward



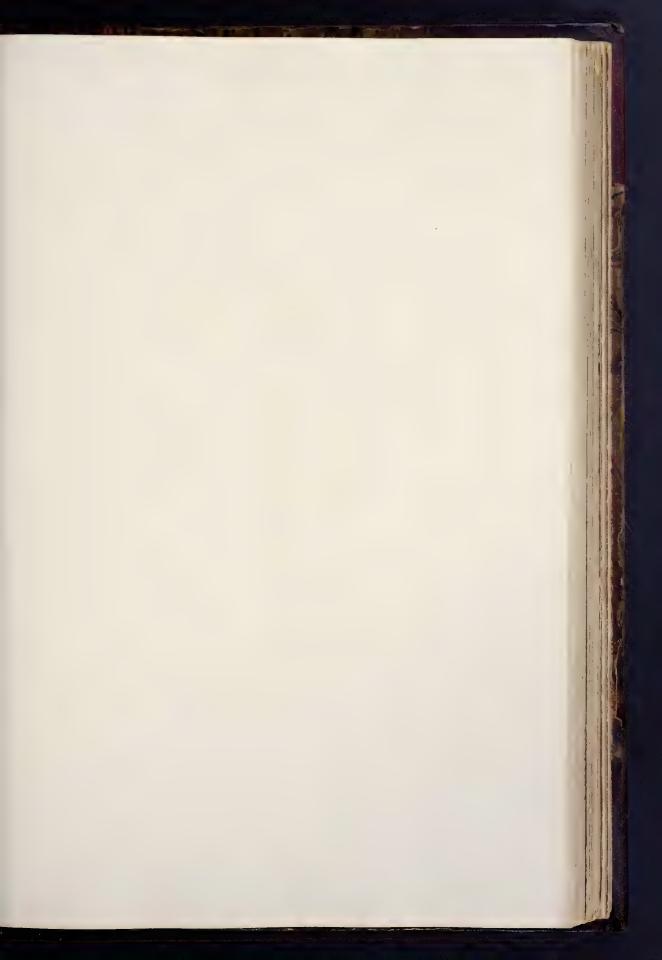














is said to have made his creditors in Flanders believe that Stratford was entrusted with large sums sufficient for paying their demands, and Stratford was charged, on the King's return, with having embezzled money which had really never been in his possession. If so noble-minded a monarch as Edward could have acted advisedly in such a matter, we should pronounce him at once the bravest and the meanest of his race; but the mysteries of court intrigue cannot at this period be unravelled, so as to extenuate or confirm the imputation. The circumstances of the case are, however, highly in favour of Stratford's innocence; for, a Committee of Bishops and Lords being appointed to examine the accusation against him, their inquiry was never prosecuted, and Stratford was pardoned at the solicitation of the entire parliament. Little, indeed, did Stratford deserve a charge of peculation. So disinterested and indefatigable was his character, that he crossed the channel two-and-thirty times on various public missions, besides making many journeys to the Scottish border, yet received altogether for his pains not more than £.300 from the King's Exchequer. Restored to the King's favour, he was permitted to pass the fifteen following years of his life in tranquillity, and died at his palace at Mayfield, in Sussex, in 1348. Stratford's character was strongly imbued with the mild virtues of the Gospel, so often obliterated by the temptations incident on high station. Gentle and merciful, rather lenient than rigorous to offenders, bountiful to the poor, he endeavoured to win men's hearts by that charity which considers every human being suffering from error or misfortune, as a brother. He munificently founded a college at Stratford-upon-Avon, his native place, and was interred in a tomb of alabaster in Canterbury cathedral, on the south side of the high altar. The effigy of Stratford is a beautiful work of art, although it has suffered some mutilation. He is habited in his mitre, cope, and gloves (the hands are fractured). Under his right arm is the staff of his crosier, or archiepiscopal cross (the head broken off). Over his left hangs the jewelled maniple for wiping any defilement from the sacramental cap. Under the cope appears the border of his dalmatic, and beneath the dalmatic a richly edged tunic. Fastened to his breast and shoulders by pins (of gold), is the consecrated pall with which the archbishops were invested by the Holy See, and for which it exacted a heavy pecuniary acknowledgment.

Details. 1. Crocketed edge of the mitre. 2. Cape of the cope. 3. One of the pins fastening the pall

King Coward the Third,

Surnamed of Windsor, was the eldest son of Edward the Second by Isabella of France, and was born at the Castle of Windsor on the 13th of November, 1312. In a Parliament assembled at York in 1322, he was created Prince of Wales and Duke of Aquitaine. On the formal deposition of his father, he ascended the throne of England on the 25th of January, 1326, being then about fourteen years of age, and was on the 1st of February following girt with the sword of knighthood by his cousin Henry Earl of Lancaster, and crowned at Westminster by Walter Reynolds, Archbishop of Canterbury. The Parliament appointed twelve guardians for the King during his nonage, consisting of five Bishops, two Earls, and five Barons.*

By consent of these and of the Parliament, Henry Tort-col, Earl of Lancaster, Lincoln, Leicester, and Derby, as Earl of Leicester, Hereditary High Seneschal of England, (son of the celebrated Thomas Earl of Lancaster, the idol of the people, who was beheaded by Edward the Second,) was appointed guardian of the youthful King. Such were the nominal directors of Edward's Government, while Roger Mortimer, by his close intimacy and influence with the Queen, his mother, was the real. The first act of the first year of his reign was to march against the Scots, who had made an inroad on the borders; in which expedition he was assisted by many Flemings and foreigners, under Sir John de Hainault, brother of William Earl of Hainault, who had aided the Queen and her son against the Spensers in Edward the Second's reign. In this expedition a very remarkable occurrence took place, by which the King's life or liberty was endan gered. While the English army lay encamped on the river Weir, Earl Douglas, with two hundred men-at-arms, crossed the stream at some distance above their position. Advancing at a cautious and "stealthy pace," they entered the English camp. At every challenge of the "fixed centinels," Douglas exclaimed, "No ward? Ha! St. George as if to chide their negligence. Each soldier on his post thought this to be the reproof of the nightly "rounds" directed to himself, and thus Douglas and his band passed on until he came to the royal tent, into which it is said he entered, and aimed a blow at the sleeping Monarch of England, which was warded off by his Chaplain who was slain by interposing his own body as a shield to his liege lord. The King leaped up, scized his sword, which hung at the head of his couch, the alarm was given, and Douglas made good his retreat, from his bold but abortive enterprize, through the English host, with

^{*} These were, Walter Reynolds, Archbishop of Canterbury, William de Melton, Archbishop of York, John Stratford, Bishop of Winchester, Thomas Colbant, of Worrester, and Adam Orleton, of Hereford, the infamous tool of the Queen and Mortimer. The Earls were, Thomas of Brotherton, the Earl Marshal, Edmund of Woodstock, Earl of Kent, both uncles of the King; the Barons, John Lord of Warren, Thomas of Waks, Henry of Percy, Oliver de Ingham, and John of Ros.





some loss. Thus nurtured as it were in the din of arms, the master-mind of Edward took a turn towards those military undertakings, which subsequently raised the martial glory of his country to the highest pitch.

On the termination of this expedition, by the retreat of the enemy within their own frontier, the King returned to London; and shortly after an embassy was sent to his ally, William Earl of Hainault, to demand, on the King's part, one of his daughters in marriage. The Bishop of Coventry and Litchfield, the principal envoy, repairing to the Court of Hainault at Valenciennes, the Earl's five daughters were produced before him, when the Bishop gave his judgment and choice for Philippa, the youngest of them all, being scarcely fourteen years of age. A dispensation for the union of the parties at this early period was granted by the Pope, the bride was conducted to England, and the marriage was solemnized at York on the 24th February, 1327-8, Edward being then only in his fifteenth year. Charles the Fair, his uncle, King of France, now dying, he claimed the crown in right of his descent from Isabella, his mother; his plea being, that, although the Salic law or custom excluded females from the actual Government, it had no such operation as regarded their male issue. An embassy was forthwith dispatched to France, to interdict the coronation of Philip de Valois, which, however, took place within twelve days after its arrival; and thus subsequently arose the wars of Edward in France in prosecution of this claim.

Until the year 1330, Roger Mortimer, Baron of Wigmore, and now Earl of Marche,* by his influence with the Queen (whose character is further blackened by the imputa tion of a criminal connection with him), had been the actual Regent of the Realm, while Henry Earl of Lancaster, and the Lords the young King's guardians, were excluded from any real power in administration of state affairs. Mortimer ruled the Queen; and, through the natural influence of a mother on a son of such tender years, employed according to his pleasure the authority of the King himself. By his machinations and the Queen's, Edward had consented to the death of his uncle Edmund Earl of Kent. Mortimer's luxury, cupidity, and pride, had now reached the highest point. On the other hand, the King had attained his eighteenth year, his eyes were opened, and his high spirit determined to govern for itself. The Earl of Lancaster and the offended Barons were not slow to aid this resolution. Mortimer was seized in Nottingham Castle by William Lord Montacute. He and the Queen had thought themselves secure in this stronghold from the attempts of their enemies. The Queen every night caused the keys of the castle to be delivered to her by the Constable, Sir William Eland, and kept them under her pillow; but Lord Montacute went to the Constable, and demanded, by the King's authority, to be secretly admitted within the fortress, for the purpose of seizing on Mortimer. At midnight, therefore, on the 19th of October, Montacute, and the Lords his associates, repaired, under the previous direction of the Governor, to the mouth of a subterraneous passage hewn out in ancient days by the Saxons, which led under the hill, and opened into the donjon, or master tower of the castle. Entrance thus gained, they surprized and seized Mortimer in his chamber, notwithstanding the

^{*} Hc was created Earl of Marche in Parliament at Salisbury, in August 1328.

entreaties of the Queen, who hearing the noise of the confederate band in an adjoining room, guessing their errand, and thinking her son was with them, exclaimed, in the French tougue, "Fair son, spare, spare the gentle Mortimer!" He was removed under a strong guard to the Tower of London, articles of attainder were speedily exhibited against him, confirmed by the Parliament, and he was adjudged to execution. On the 29th of November he suffered death, like a malefactor of the vulgar class, upon the

ion gallows.

In 1337, King Edward having fortified his purposes by alliances with the Earl of Flanders, Jacob Von Artaveldt, the wealthy brewer who ruled the people of Ghent, and the Duke of Bavaria, laid a formal claim to the Crown of France. In the following year he repaired to Cologne to meet the Emperor of Germany, who received him in great pomp, and dispensed with the usual ceremony that Kings should kiss his feet. Two thrones were erected in the open market-place at Cologne; on one was scated the emperor, in his imperial robes, having in his hands the sceptre and the orb of empire, behind him stood a knight, who held over his head a naked sword. He there denounced the King of France as disloyal, treacherous, and unworthy the protection of the Empire, and defied him. He constituted, at the same time, by charter, King Edward his Deputy and Vicar General of the Empire, granting him full power over the territory on this side Cologne. King Edward lost no time in summoning the German feudatories to assemble in Flanders in July of the following year, to open the campaign against the French King by the siege of Cambray.

Thus commenced the first hostilities by Edward the Third in prosecution of his right. Edward soon after formally placed the arms of France, the golden lilies semée * in an azure field, in the dexter quarter of his royal arms, and underneath the motto, "Dieu et

In 1341, the claims of John Earl of Montfort and Charles of Blois to the Duchy of Bretagne (the cause of the first being espoused by England and of the latter by France) revived hostilities between the countries. The contest between these two persona only decided by the death of Charles de Blois at the battle of Auray, in 1364, which gave the Duchy to his rival.

In the year 1344, King Edward held his Round Table at Windsor, encouraging a romantic spirit of chivalry among his nobles, by reducing in some degree to practice the legendary tales of Arthur's Court. In the same policy, as a reward and incentive for

gallant deeds, he shortly after instituted the most noble Order of the Garter.

In 1346, Philip of France sent his son, the Duke of Normandy, with an army of a hundred thousand men, to invade the Duchy of Guienne. Edward embarked immediately to the relief of his province, with the very disproportionate force of thirty thousand. Baffled by contrary winds from landing in Guienne, he made a descent in Normandy, where Philip, with an overwhelming force, endeavoured to cut off all retreat. He however forced the passage of the Somme at Blanchetaque, and awaiting the army

^{*} Charles VI of France, in order to mark a difference between the French and English arms, reduced the number of the lilies to three, but our Henry V. defeated the intention doing the same

of Philip in a well-chosen spot, at the village of Crecy, on the 26th August, 1346, gave him battle, and totally routed his army, with the loss of 30,000 men, 1,200 knights, the Earl of Alençon, the French King's brother, the King of Bohemia, his ally, and fifteen nobles of the highest rank. The active glory of this victory belonged to the gallant Black Prince.

While the King was absent in France, David King of Scotland, instigated by the intrigues of the French Court, entered England with a powerful army, and laid waste the country with fire and sword as far as Durham. Their progress was arrested by the spirited Queen Philippa, the Archbishop of York, and the Lords Marchers, at Nevill's Cross, about two miles from Durham, where they were totally routed; and David Bruce, their king, taken, and carried to London, where he was confined in the Tower.

In 1356, the Black Prince having made an incursion, with an army not exceeding 12,000 men, into Languedoc, he was pursued on his return by John, who had now succeeded to the Crown of France, who came up with him near Poictiers, and there encountered a signal defeat, with the loss of his liberty. The dreadful thunder storm to which the English army was exposed before Chartres, induced Edward, who thought it was an admonition from Heaven, to check his ambition and grant the French a peace, which was but ill observed.

Enough has been said in this brief way to denote the energy and grandeur of his character as a monarch, and to show what he did in arms for his country. He was equally alive to her commercial interests and to the encouragement of the arts as they were practised in his day. The sun of Edward's glory, however, declined under a cloud. That vanquisher of the invincible, Death, laid the Black Prince low; and the sword of Bertram du Guesclin, Constable of France under Charles V. redeemed his country's honour and dominion. Towards the close of Edward's reign, of all the English conquests and possessions in France only Calais remained.

The King's character in the decline of life, after the death of Philippa his Queen, who deceased in 1369,* is not exempt from imputation of that frailty which has so often tarnished the silver honours of the aged head. Dame Alice Perers was taken into his highest favour about five years after the above event. She was a woman of exceeding beauty. At a tournament held in Smithfield by the King's command, she rode as "Lady of the Sun" from the Tower of London to Smithfield (the Campus Martius of the City), attended by a procession of knights armed for the jousts, each having his horse led by the bridle by a lady.

An interesting description of the King's death-bed is to be found in an old chronicle often referred to by writers of his history. He is therein described as lying on his sick couch (his disease unexpectedly assuming a mortal character), "talking rather of hawk-

^{*} She died at Windsor, on the 15th of August, in the most pious spirit of resignation. Her husband and her youngest son, Thomas of Woodstock, were present at this parting scene, overwhelmed with grief. She requested that her debts might be exactly paid, her donations for religious uses fulfilled, and that her body should be buried at Westminster. A sumptious monument with her elligy was erected for her by her husband in the Abbey there. It is still extant, and is one of those few connected with the English monarchy, which the untimely end of the author of this work prevented him from delineating for his collection.

ing and hunting, and such trifles, than any thing that pertained to his salvation," trusting to the soothing assurances of the Lady Perers that "he should well recover, and not die:" who, whilst the King had the use of speech to communicate his pleasure, sat at his bed's head, "much like a dog that waited greedily to take or snatch whatsoever his master would throw from the board." This authority also states, that as soon as she saw the hand of death was on the King, she took the rings from his fingers, and bade him adieu! All his retainers and dependants also "forsook him, and fled." Thus he lay deserted in his extreme hour by all those who had existed on his bounty, except a single priest of the household, "who approached his bed, and boldly exhorted him to lift up his heart in penitence to God, and implore mercy for his sins." The dying King, touched with this simple, honest address, bursting into tears, faintly ejaculated, "Jesu! the last word God gave him power to pronounce. The priest continued his admonitions that he would show, by such signs as he still might, his repentance, his forgiveness of his enemies, and his trust in God. He replied by deep sighs, by lifting up his eyes and hands to heaven in prayer, by laying his hand on his heart, in token of his forgiveness, from his heart, of all who had offended him. Then taking the crucifix in his hand, with every sign of love and reverence of Him whose suffering for his sake it represented, he resigned his spirit to his Creator.

Edward the Third's death took place at his manor of Shene, near Richmond, in Surrey, on the 21st June, 1377, in the sixty-fourth year of his age, he having reigned fifty years and nearly five months. He directed by his last will, dated from that ancient seat of the English Monarchs, Havering-at-the-Bower, in Essex, 25th June, 1377, that he should be interred at Westminster Abbey, among his ancestors of famous memory, but without excessive pomp. With this view, he limited the number of waxen tapers and mortaries that were to be placed during the ceremony about his corpse. He lies on the south side of the Chapel of Edward the Confessor within a tomb of marble, on which is his effigy of copper, as represented in the plates; it has originally been gilt. His epitaph on the verge of his tomb is thus read by Sandford:

Hie decus Anglorum, flos regum preteritorum, Forms futurorum, rex clemens, pax populorum, Tertius Edwardus, regni complens jubileum, Invictus pardus, bellis pollens Machabeum. Prospere dum vixit, regnum pietate retviti, Armputens rexit, jam celo, Celtec Rex, sit-

The effigy of the King is in a grand and simple style. The hair flows over the neck, and he wears the forked beard of the time. The mantle is fastened to his shoulders by a broad band, which extends across the breast. The dalmatic is underneath, gathered in a few broad and beautifully-disposed folds. He has had a sceptre in either hand, denoting his double dominion.

Details. Plate I. 1. Band attaching the mantle to the body. 2, Pattern on the border of the dalmatic. 3. Front view of the ornamented boot. Plate II. Profile. 1, Portions of the sceptres. 2, Side-view of the boot.















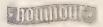
Edward, the Black Prince.

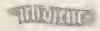


DWARD, commonly called the Black Prince, eldest son of Edward III. and Queen Philippa, was born at Woodstock, on the 15th of June, 1330. 4th Edward III. Before he had attained his seventh year, the King, his father, granted to him the County of Chester, the Castles of Chester, Beeston, Rhyddlan, Flint, &c., and created him Duke of Cornwall. In the 17th Edward III. he was invested with a coronet, a gold ring, and a silver rod, as Prince of Wales. Three years after, in 1346, being then but sixteen years old, this valiant Prince fought and gained the battle of Cressy; and continued distinguishing himself in utilitary atchievements, till he won the field of Poitiers with 8 or 9,000 English against 60,000 French, taking

John, King of France, prisoner: this battle was fought September 19th, 1356. In 1362, King Edward invested his gallant son with the Principality of Aquitaine.* Here he did not long remain inactive; for Peter the Cruel, King of Spain, having been driven from his dominions, the Prince of Wales espoused his cause, passed with an army into Spain, and gained the battle of Najara, by which he restored an ungrateful Prince to a throne he had but too justly forfeited. Peter the Cruel once more reigning in his dominious, evaded paying the sums he had promised to the English Prince; who in order to discharge the expenses incurred by the war, had recourse to levying taxes in Aquitaine, which furnished a pretext for revolt in that province. In the midst of these difficulties the Black Prince died of a slow and lingering disorder, which first seized him in Spain; he expired on Trinity Sunday, in the Palace at Westminster, June 8th, 1376, aged 46.

* The initial letter of this page, representing Edward III. giving to his son the Prince of Wales the grant of the Principality of Aquitaine, is taken from an illumination placed at the head of a copy of the grant, in the British Museum. Bibl*. Cotton*. Nero. D. 6.





The Prince of Wales was married to Joan, Countess of Keut, commonly called, on account of her beauty, the Fair Maid of Kent. She was the daughter of Edmund of Woodstock, second son of Edward the First. By this Lady he had but two sons, Edward, who died at the age of seven years, and Richard, afterwards King of England. The Black Prince had also before marriage, two natural sons, Sir John Sounder and Sir Roger de Clarendon; the latter bore for his arms, Or, on a bend sable, three ostrich feathers argent; the quills transfixed through as many scrolls of the first.

Various reasons have been assigned for Edward's bearing the surname of the Black Prince; the most generally received, and perhaps the best entitled to credit, is that it arose from his wearing black armour. A circumstance which may throw some light on this point, and correct an error in another particular, appears to have been entirely overlooked. The three Ostrich Feathers within the Coronet, as at present borne, is generally understood to have been the Cognizance of the Black Prince, but on strict investigation, although his Will, his Seals, and his Tomb, give the most minute evidence on the subject, there exists no authority whatever for this disposition of the Ostrich Feathers. We are told that after the battle of Cressy, the banner of John, the old and blind King of Bohemia, there slain, was found in the field; upon it was wrought-sable, three ostrich feathers, with the motto Ich Dien; which cognizance, in memory of the day, was adopted by Prince Edward. By what authority this account is supported, is uncertain; but the German words Ich Dien and Houmout on the tomb, seem to give it probability. Although there is no farther proof that the feathers were borne by the King of Bohemia, yet it is not a little remarkable, that his granddaughter Anne, bore an ostrich as her Badge. Instead of the feathers either being worn within the coronet, or as a crest, the evidence on the tomb is contrary, they are borne as a coat, on an escutcheon. From the subjoined extract of the Prince's will, in the passage describing the man and horse, armed and covered with the badges, it is clear that the former bore them on his surcoat, and the latter on the barding.* We cannot, therefore, be surprised, if the Prince of Wales were such

Edward the Black Prince leaves to his son Richard in his will, "a blue vestment embroidered with gold roses and ostrich feathers." The feathers, and other devices of the Black Prince are also alluded to in the two following passages of the said Will: "We give and devise our Hall of Ostrich Feathers of black Tapestry with a red border wrought with Swans with Ladies Heads, that is to say, a back piece, eight pieces for the sides and two for the Beaches to the said Church of Canterbury, &c., &c."—"Item, we give and devise to our said soon the Hall of Arras of the deeds of Saladyn, and also the Hall of worsted embroidered with Mermaids of the Sen, and the border paly red and black, embroidered with swans with Ladies Heads and Ostrich Feathers."

^{*} There is a curious coincidence, bearing strong evidence on this point, in a beautiful manuscript, containing in French verse, an account of the latter part of the life of Bichard II. written and illuminated by one who was an eyewintess to what he describes. In the second illumination Richard II. is represented knightung Henry of Monmouth. The king is on boresback, in armour, his surcoat and the barding of the horse is powdered with ostrich feathers, and above him appears a pennon emblazoned in like manuer.
Balti, Hairi.

sable trappings, (which must be inferred from the extract alluded to,) that he should have received the surname of the *Black Prince*. It may be necessary to remark, that the first notice of this surname occurs soon after the battle of Cressy.

The first part of the Prince's Will which relates to his Tomb and Burial, is on many accounts so interesting here, that a translation from the French Original,* it is presumed, will not be unacceptable.

"In the name of the Father, of the Son, and of the Holy Ghost, Amen. We " Edward, eldest son of the King of England and of France, Prince of Wales, " Duke of Cornwall, and Earl of Chester, the Seventh day of June, the year of " Grace One Thousand, Three Hundred, and Seventy-six, in our Chamber within "the Palace of our very redoubted Lord and Father at Westminster, being in good " and sound memory, and having consideration to the short duration of human " frailty, and as the time of the resolution of the divine will is not certain, and de-" siring always to be ready with the aid of God to his disposing, we ordain and " make our Testament in the manner which follows. First we give our soul to God " our Creator, and to the holy blessed Trinity, and to the glorious Virgin Mary, " and to all the Saints: and our body to be buried in the Cathedral Church of the "Trinity of Canterbury, (where the body of the true martyr, my Lord St. Thomas, "reposes,) in the middle of the Chapel of our Lady Undercroft, right before the "Altar, so that the end of our Tomb towards the foot may be ten feet distant "from the Altar; and that the same tomb shall be made of marble, of good " masonry. And we will, that round the said Tomb shall be twelve escutcheons " of laton, each of the breadth of a foot, six of which shall be of our arms "entire, and the other six of ostrich feathers; and that upon each escutcheon " shall be written, that is to say, upon those of our arms, and upon the others of " ostrich feathers, Houmout. And above the Tomb shall be made a table of laton " overgilt, of the breadth and length of the same Tomb, upon which we will, that an " image in relieved work of laton gilt, shall be placed in memory of us, all armed " in steel for battle, with our arms quartered; and my visage, [et le visage mie] with " our helmet of the leopard put under the head of the image. And we will, that "upon our Tomb, in the place where it may be the most clearly seen and read, "shall be written that which follows, in the manner that shall be best advised by " our executors, † "that our body shall be brought into the town of Canterbury as far as to the " Priory, that two coursers covered with our arms and two men armed in our "arms, and in our helmets, shall go before our said body; that is to say, the one " for war with our arms quartered, and the other for peace with our badges of " ostrich feathers, with four banners of the same suit; and that every one of those " who bear the said banners, shall have a chapeau of our arms; and that he who

. Preserved in the Archiepiscopal Registry at Lambeth.

† As this epitaph is nearly the same as that on the tomb, it is omitted; but the inscription, giving the time of the Black Prince's death, with his titles, &c. &c., is not ordered in the above Will, although it is found on the tomb " shall be armed for war, shall have a man armed bearing after him a black pennon " with ostrich feathers. And we will, that the herse shall be made between the " high Altar and the Choir, within which we will that our body shall be placed, " until the vigils, masses, and the divine services shall be done; which services so " done, our body shall be borne to the aforesaid Chapel of our Lady, where it shall

The Prince's Tomb is not in the Lady Chapel, as ordered in the Will, but on the south side of the Chapel of the Holy Trinity. In other respects it nearly agrees with the above order. The Tomb is of Sussex marble, divided into sixteen quatrefoiled panels, six on each side, two at the head, and two at the foot of the Tomb, in each of which are fixed escutcheous of copper, enamelled alternately with the arms and badges of the Black Prince. Above those, with the arms, is engraved on scrolls of copper bounout; and above those, with the badges in a similar manner, Ith Dirnt. The effigy is of copper gilt, and lies upon the Tomb on a table of the same metal: it represents the Black Prince in armour, his head resting on his helmet, on which is the chapeau surmounted by a leopard crowned, having a file of three points about his neck. The countenance of the Prince possesses fine character. He is represented with long mustachios, which fall on each side over the camail, with which his face is closely enveloped; his beard is almost entirely concealed. On the bacinet is a rich coronet, the circle of which was once set with stones or glass. The manner of attaching the camail to the bacinet by the vervelles, or staples, with a silken lace, is here very clearly explained.* The plates are very evident beneath the coat armour, which is emblazoned in relief with the arms of England and France quarterly, over all a file of three points. The gauntlets are armed with bosses or broches on the middle joints of the fingers.† The girdle is ornamented with gilt leopards' heads within circles, on a blue enamelled ground; in the centre within a quatrefoil, a leopard similarly enamelled. The sword is of the most beautiful workmanship. The pommel is ornamented with a leopard's head enamelled as the circles in the girdle. The hilt is of wirework. The sheath is richly wrought, engraved, and enamelled; its whole length is set with lapis lazuli in lozenges. The dagger is wanting. The solerets are of a preposterous length. It is uncertain what animal is intended at the feet. Considering how beautifully the whole of this figure is finished, it is singular that the armour is represented without either buckles, straps, or hinges. About the table of the Tomb are the inscriptions, engraved on plates of copper; the first is at the head of the Tomb, and the second commences on the south side and finishes on the north.

Et riche bacinet li fist on apporter, Guns a broches de fer, qui sont au redouter

^{*} Pour six onces de suie de diverses couleurs à faire les las à mettre les camaux aus dits bacinets

^{*} Pour six onces ac soile de diverses conteurs à turie res la sa interier ves cuanaux aux vics ouclieres.

For six ounces of silk of various colours, to make laces to fasten the camaals to the said bacrinets.

I na Trial by Combat adjudged between John de Vescont and Sir Thomas de la Marche, fought before Edward III. in close Lists at Wistminster; Sir Thomas de la Marche gamed the advantage by striking the Bosses of Steel on his gauntlet, called Guillings, into the face of his adversary. Collins's Life of Lilward Prince of Wales.

CP gift le Moble Prince mons Coward ailnes fils du tresnoble Ros Edward tiers tadis Prince d'aquitante it de Gales duc de Cornewaille et Counte de Cestre qu' moiult en la feste de la Crinite gestoit le mii, tour de jupn l'an de grace mil troilcens septante silme lalme de qi dieu eit merch Amen.

Tu qi pallez ove bouche close: Par la ou ce coms repose: Entent ce qe te dirai : Sicome te bire le sap : Tiel come tu es ie autiel fu : Cu ferras tiel come ie su : De la-mort ne pensai ie mpe : Cantrome cabot la vie : En tie aboi find richeffe : Dont ie p fis gud nobleffe : Gerre melons & gno trefor : Draps chivaux argent (oi : Mes oje fu ieo povies f cheitifs : Per fond en la fre gis : Ma gud beaute est tout alee: Ma char eft tout galtee : Moult est estroit ma meson: en mop na si berite non: Et si oze me veillez. Je ne quide pas qe vous deillez : Qe ie eufle onges home eft. Si su ie oje be tant changee : Dur dieu pries au celeftien Roy: qe merch ait de farme de mon : Sous ceulx qe pur mod prieront: ou a dieu macorderont: Dieu les mette en son paray: ou nul ne poet estre cheitifs:

Over the tomb is a wooden canopy, carved and painted, on the underside of which is painted a representation of God the Father sustaining before him the Son on the Cross; at the angles are the symbols of the four Evangelists. The heads of the two principal personages have been effaced.

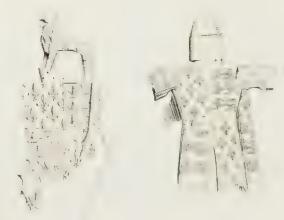
The military accourrements of the Black Prince which are suspended by an iron rod above the tomb, are extremely curious; they are, perhaps, the most ancient remains of the kind existing, and, as might be expected, convey information on points which, but for such evidence, can be gained but by inference. The shield fastened to the column at the head of the tomb, is of wood, entirely covered with leather, wrought in such a manuer, that the fleurs de lis and lions stand forth with a boldness of relief and finish, that when we consider the material employed, is truly wonderful; at the same time possessing even to this day a nature so firm and tough, that it must have been an excellent substitute for metal. This is, beyond doubt, the celebrated Cuirbouilli,* so often spoken of by the writers of the time. The surcoat, till closely examined, gives but little idea of its original splendour, as the whole is now in colour a dusky brown; it has short sleeves, and is made to lace up the centre of the back; its outward surface is velvet, ouce quarterly az and gules, upon which is richly embroidered with silk and gold, the lions and fleurs de lis; the whole of the surcoat is quilted, or gambased with cotton, to the thickness of three quarters of an

* His Jambeux were of curebuly, His sword shethe of Yvory.—The Rhime of Sir Thopax.—Chancer. When the body of Henry V. was brought from Rouen by Calais to England, a representation of the deceased king, made of Cuir Bouilli, painted and gift, was placed on the top of the coffia.—Monstrelet.

inch, in narrow longitudinal portions, and lined with linen. It is remarkable, that there is no file either on this surcoat or the shield. The helmet is of iron, and has been lined within with leather; besides the sights for the eyes, it has on the right side in front, a number of holes drilled in the form of a coronet, for the purpose of giving air to the wearer. The chapeau and leopard upon it, appear to be formed with cloth, covered with a white composition. The leopard is gilt, and the cap painted red; the facing white, with ermine spots, the inside lined with velvet. The gauntlets are brass, and remarkable for their similarity to those represented on the hands of the effigy, with this exception, that they have in addition, leopards, standing erect on the knuckles; the leather which appears on the inner side is ornamentally worked up the sides of the fingers with silk. The sword is said to have been taken away by Oliver Cromwell. The sheath which contained it yet remains, it appears to be leather, has been painted red, and ornamented on the outer side with gilt studs. There is yet a portion of the belt with the buckler attached; this belt is not of leather, but of cloth; the eighth of an inch thick, such as has been before noticed as used in fastening the spurs on the tomb of William de Valence.

Details—Plate 1, Fig. 1. Portion of the coronet, with the mode of fastening the camail to the bacinet, enlarged:—2, 3, and 4, parts of the sword and enamelled girdle. Plate 2, Fig. 1 and 2, the gauntlets which hang above the tomb, and those on the hands of the effigy, enlarged. 3. The spur and enamelled strap. 4. The mode in which the straps are attached to the spur on the inner side of the right foot.

5. Part of the coutes, or elbow-piece.















Joan Burwaschs, Lady Mohun.

Joan Burnaschs, or de Burghersh, was the daughter of Bartholomew de Burghersh, and wife of John de Mohun, Lord of Dunster, in Somersetshire, who had during his nonage been in the wardship of her father. She founded a chantry in 1395, by indenture between herself and the Prior and Monks of Christchurch, Canterbury. In consideration of the payment of 350 marks, and the gift of certain appendages necessary for her chantry, and of the manor of Selgrave being amortized to them by royal licence, they covenanted that when she died her body should be laid in the tomb which she had already, at her own cost, erected in the Lady Chapel of the undercroft of Canterbury cathedral, and that her remains should never be removed from the monument, which was to be honourably kept up. Hasted says, that the Dean and Chapter possess the manor, but that the tomb was in his day sadly neglected. The effigy of Lady Mohun lies on an altar-tomb under a gothic canopy, adorned with pinnacles and arches terminating in corbelled points. The inscription on the verge of the tomb is here copied from Dart:

" Pour Dieu priez por l'ame Johane Burwaschs, qe feut Dame de Mohun."

The attire of the Lady Mobun presents us with an example of the fret or reticulated coiffure adopted by court ladies of the fourteenth century; and of the cote hardie, which appears to have been a vestment fitting close to the body, leaving the neck bare, and became much in vogue with the ladies towards the latter end of the fourteenth century. The wimpled attire of Aveline Countess of Lancaster will shew how chary they were of their charms in the preceding age. The wimpled costume seems, indeed, to have been borrowed from the females of the East. Mr. Charles Stothard relates a humorous anecdote of a damsel who wore the cote hardie in one of his original letters inserted in the Memoir of his Life.*

Details, Plate I. Jewelled lace on the hips of the cote hardie. Plate II. 1. Top of the coiffare. 2. Portion of the circlet enlarged. 3. Reticulation of the coiffure. 4. Pattern on the cote hardie.

* Memoirs including Original Letters, &c. of C. A. Stothard, F. S. A. by Mrs. Charles Stothard. London,

Ralph Nevill, Carl of Westmorland, and his Wives.

Ralph Nevill was born in 1365, and was the son of the warlike John Lord Nevill, of that "noble, ancient, and spreading family," as it is termed by Dugdale, who derived their descent from Gilbert de Nevill, a Norman who came into England with William the Conqueror. Isabella de Nevill, the descendant of Gilbert in the fourth degree, carried his estate in marriage to Robert Fitz Maldred, Lord of Raby, in the county of Durham. Their son Geoffrey, in consideration of his mother's great inheritance, assumed the surname of Nevill, and became the founder of the branch of Nevill of Raby, afterwards Earls of Westmorland. Ralph Nevill, the subject of the effigy, was the son and heir of John Lord Nevill, by his wife Maud, daughter of Lord Percy. John de Neville married a second wife, Elizabeth, daughter of Lord Latimer, of Danby, by whom he had John, afterwards Lord Latimer, who dying without issue the lands of Latimer devolved to Ralph Nevill.

In 1397 Ralph de Nevill was created by King Richard the Second Earl of Westmorland. On the landing of Henry Duke of Lancaster and Earl of Derby, afterwards
Henry the Fourth, at Ravenspur, the Earl of Westmorland joined him, with other
noblemen, and on the deposition of Richard the Second, and Henry's elevation to the
throne, the latter gave him the honour of Richmond for his life, and constituted him Earl
Marshal of England. In virtue of this office, he claimed to bear the Lancaster sword
(with which the King had been girt as Duke of Lancaster on his entering the district of
Holderness) on the King's left side at his coronation. The service was counterclaimed
by the Earl of Northumberland, in right of the Isle of Man, but it was adjudged to the
Earl of Westmorland.

On the rebellion of the Percys, which was suppressed by the victory of Shrewsbury field, he marched with Sir Robert Waterton against the great power with which the Earl of Northumberland was advancing to aid his son, Henry Hotspur. He kept Northumberland in check, who retired to his castle at Warkworth, where he soon learned the signal defeat which his party had encountered, that

"Rebellion had bad luck,
And that young Harry Percy's spur was cold."

On the insurrection which followed the same year, headed by the venerable Scroop Archbishop of York, and Thomas Mowbray, in company with prince John of Lancaster, the King's third son, he made head against the rebels, and coming up with them in Gualtree forest, had recourse to a stratagem for their ruin, in which he appears to have sacrificed military honour to state policy.









He entered into a conference with the Archbishop and Northumberland, and gave them to understand, that, if they dismissed their warlike and treasonable array, the grievances of which they complained should be redressed. In consequence of this understanding the rebel army dispersed,

"Like youthful steers unyok'd they take their courses, East, west, north, south; or like a school broke up, Each hurries towards his home and sporting place."

Westmorland then arrested the Archbishop, Mowbray, and their associates for treason; they were taken to Pontefract, where the King was, and soon after suffered execution. The historical passages to which we have alluded have been dramatized by Shakspeare with a close adherence to the Chronicles, and with a spirit which has embodied the mental character and motives of the principal actors. Among them the Earl of Westmorland is, of course, very conspicuous.

He accompanied Henry the Fifth into France, and was present at the battle of Agincourt.

The Earl of Westmorland lived until the reign of Henry the Sixth, and was buried at Staindrop, where he had founded and amply endowed a collegiate church. In the chancel of this edifice was creeted an altar-tomb, bearing his effigy and those of his two wives, but which has since been removed, with reckless ignorance and barbarous feeling, to an obscure corner in the south-west quarter. His first wife, whose figure reposes on the left hand of that of the Earl himself, was Margaret, eldest daughter of Hugh Earl of Stafford, by Philippa, daughter of Thomas Beauchamp, Earl of Warwick. Joan de Beaufort, his second wife, was the only daughter of John of Gaunt, Duke of Lancaster, by his concubine Catherine Swinford, whom he afterwards espoused. Joan was the widow of Robert Ferrers. She died A. D. 1340, and, although she is commemorated by an effigy at Staindrop (the monument most probably being prepared during the lifetime of herself and her husband), she was buried in Lincoln cathedral, near her mother, under an altar-tomb, with the following epituph:

Filia Lauceastriæ Ducis, inchta sporssa Johanna Westmerland prims subjacet hir comitis. Desine, seriba, suass vitutes promere, nulla Vox valeat merita vix reboare sua. Stirpe, decore, dide, fama, spe, prece, prole, Actubus et vita polluit ymmo sua. Natio tota dolet pro morte, Deus tulti tipsam In Briedi festo C. quater M. quater X.

The issue of this Earl was very numerous. By his wives he had two-and-twenty children, nine by his first wife, and thirteen by his second.

His children by Margaret were John, who died during his father's life time, but whose son Ralph became Earl of Westmorland; Ralph married Mary, a daughter of Sir Robert Ferrers, of Ousley in Warwickshire; Maud, wife of Peter Lord Mauley; Alice, whose first husband was Sir Thomas Grey, her second Sir Gilbert Lancaster; Philippa, married to Thomas Lord Dacres, from whom came the Dacres of the North and South; Mar-

garet to Lord Scroop of Bolton; Ann, to Sir Gilbert de Umfraville, of Lincolnshire; Margery, Abbess of Barking; Elizabeth, a nun of St. Clare, at the Minories, London.

By Joan de Beaufort he had Richard Nevill, Earl of Salisbury, father of Richard Earl of Warwick and Salisbury, the King-maker; William Lord Fauconberg, created Earl of Kent by Edward IV.; George Lord Latiner; Edward Lord Abergavenny; Robert Bishop of Durham; Cuthbert and Henry Nevill, died young; Thomas Nevill, married the daughter and heir of Seymour; Catherine, wife of John Lord Mowbray, second Duke of Norfolk, and afterwards of Sir John Widvile, son of Earl Rivers; Eleanor, married first to Richard Lord Spencer, next Henry Percy, Earl of Northumberland; Ann, to Humphrey Stafford, Duke of Buckingham, then to Sir Walter Blonnt, Lord Mountjoy; Jane took the veil; Cicely was wife of Richard Plantagenet, Duke of York, the father of King Edward the Fourth.

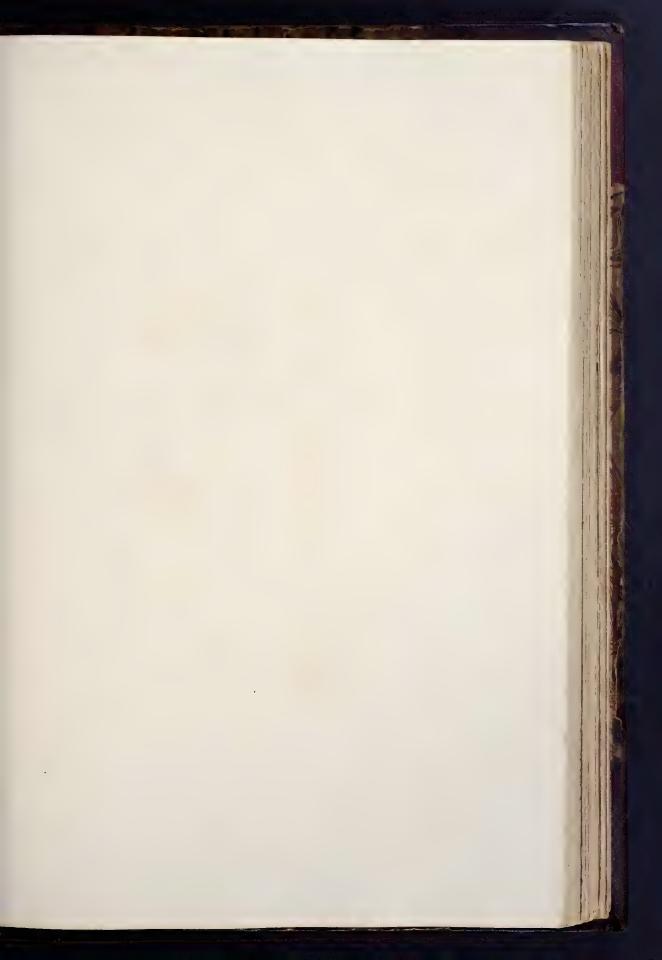
The monument of the Earl of Westmorland and his wives is entirely of alabaster. The sides of the altar-tomb are richly adorned with architectural decorations, corbels, pinnacles, and niches, surmounted by elegant little minarets with pointed roofs. At the feet of each of the figures are two chantry priests, with open missals, celebrating divine offices; these are in a sadly mutilated state, the heads being broken off. See Plate I. All the figures have the collar of SS. Under the Earl's head is a helmet bearing the crest of the family, a bull's head, and on his surcoat is a saltire; Gules, a saltire Argent, being their coat. Two dogs, wearing collars studded with bells, are at the feet of the Countesses; these animals, so frequently found with figures on tombs, especially those representing females, are the appendages of high rank; they were indeed the ladies' pet dogs. Thus Claucer:

"Of smale houndes hadde she, that she fedde With rosted flesh and milk, and wastel brede, But sore wept she if one of hem were dead, Or if men smote with a verde smert ———"

Details. Plate II. Profile of the Earl. 1 Richly ornamented wreath on the basinet, with rim of the basinet, the front of which is inscribed b. 9. 8. 2. Jewelled gauntier. It will be observed, that the nails of the fingers are represented on those of the gauntiet. 3. Specimen of the mails of the canall. The mailing of the canall was left blank in Mr. Notthard's original drawing, which has therefore been followed, but there is no doubt but he intended it should be filled up. See Plate I. Plate III. Profile of Margaret the Countess. Details. 1. Rich circlet and jewelled network confirming the hiar. 2. Band crossing the breast, and fastening the manule to the shoulders. 3. Coffure of Countess Joan. 4. Band or frontlet on her forebead.

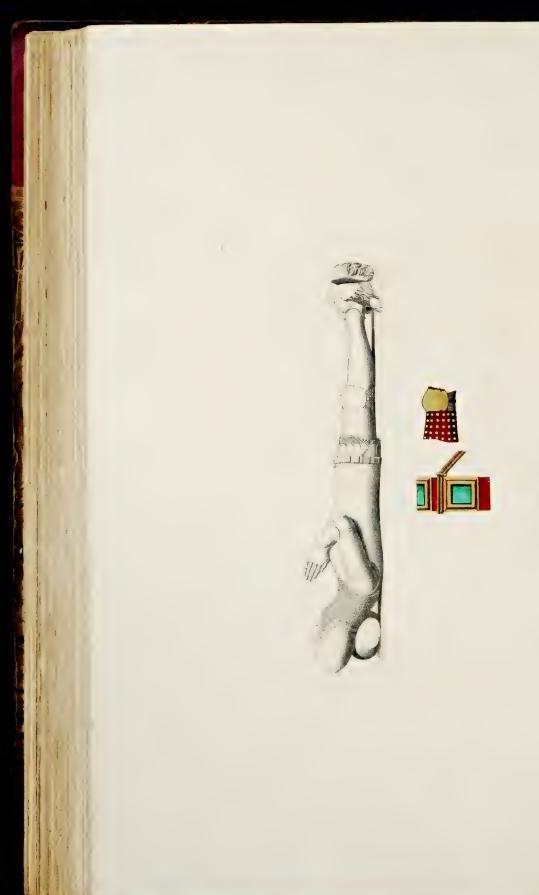












Effigy in Wingfield Church, Porfolk.

This effigy represents one of the Wingfields, Lords of Letheringham, in Suffolk, of whom Weever says, "The town of Wingfield hath given name to a family in this tract that is spread into a number of branches, and is besides for knighthood and ancient gentilitic renowned, and thereof it was the principal seat." He adds a mutilated inscription belonging to this tomb:

Die jacet Sammus Wingfield de Hetheringham rujus anime.*

Details. Plate 1. Figure as originally painted, on the surcoat the arms of Wingfield, Azure, a fess Gules cotised Argent and Azure, charged with three pair of wings Azure.

John de Montacute.

SIR JOHN DE MONTACUTE, or Montagu, (Mons acutus and Mont aigu are synonymous appellatives,) was the son of William first Earl of Salisbury, to which title his elder brother William succeeded. He served in the wars in France under Edward the Third, and was at the battle of Crecy in 1346. In 1372 he is mentioned as in the King's fleet at sea in the retinue of his brother the Earl of Salisbury. He was present in the expedition into Scotland undertaken by Richard the Second, A. D. 1385. He was then a Knight Banneret, and was retained to serve the King in person, attended by another banneret, five knights, and their esquires, sixty men-at-arms, and sixty archers. As Steward of the King's Household, he was sent to conduct into England Ann of Bohemia, with whom Richard the Second had contracted marriage. He married Margaret, daugh-

* Fun. Monuments, edit. 1631, p. 759.

ter and inheretrix of Thomas de Monthermer, in whose right he held divers lordships and manors, and was summoned to Parliament as a Baron of the Realm from the 31st of Edward III. to the 13th Richard II. 1389, in which year he died. His will was dated the 20th March, 1388, and directed that he should be buried in the cathedral church of Salisbury, between two pillars, or, in case he should die in London, in the cathedral church of St. Paul, where he was baptized. He ordered that a black woollen cloth should be laid over his body, covering it and the hearse on which it rested, the ground underneath to be spread with cloth of russet and white, of which every poor man attending his funeral should have enough to make himself a coat and a hood. That on the day of his funeral the lights should consist of five tapers, each weighing twenty pounds, four mortaries, each of ten pounds weight, and twenty-four torches, to be borne by as many poor men in russet and white. That the emblazonments about his herse should consist only of one banner of the arms of England, two of the arms of Montacute,* and two of Monthermer; by the last the five tapers were to be placed. That there should be a plain tomb made for him, with the image of a knight thereon, bearing the arms of Montagu, or Montacute, and having a helmet under his head. He was interred in the Lady Chapel of Salisbury Cathedral, and his tomb still remaining shows that the directions of his will were pretty closely followed. Under his head is his helmet, having a griffin for crest. His surcoat quarters, Argent, three lozenges in fess Gules, for Montacute; Or, an eagle displayed Vert, for Monthermer.

Details. Plate I. 1. Ornament on the gridle. 2. Figure as originally panied. Plate II. Profile. 1. Part of the wing of the griffin, &c. 2. Lace of the camail, passing through loops on the basinet. 3. Gauntlet enlarged. 4. Hilt and part of the scabbard of the sword, round which is twisted the belt

* The shield of Montacute may to this day be observed on a buttress of one of the buildings in the Court of Carisbrooke Castle, lake of Wight. The gateway, and many other parts of that fortress, are evidently of the time of Rehard the Second, and William Montacute, Earl of Salisbury, in the 9th of that Kung's reign, had a grant of the Isle of Wight, Carisbrook Castle, and the royalties on them dependent.

a grant of the Isle of Wight, Caristrook Castle, and the royalities on them dependent.

† Of the disposition of these tapers and mortars, or mortuary lights, at funeral solemnities, an excellent idea will be acquired from the print of the funeral of Abbot Islip, published by the Society of Antiquaries, in their Vettsta Monumenta.













From his Manuagent in the Sharp Church of Tewkesbury



Sir Guy Bryan.

DURING the reigns of Edward III. and Richard II. no one appears to have been more actively or variously engaged than Sir Guy Bryan. He first presents himself to notice, 23rd Edward III. 1349, at the Battle of Calais, in which he bore the king's standard, when for his gallant carriage with that trust he had granted him two hundred marks per annum, for life, and, some time after, farther rewards. In 1354, he was one of the Embassadors sent with Henry, duke of Lancaster, to Rome. The year following in an expedition with the king against the French, he was made a Banneret. In 1359 he was again active in the French wars, and, two years after, revisited Rome on important business. In 1369 and 1370 he was Admiral of the king's fleet against France. Forty-fifth of Edward III. 1371, he was employed in the Scotish wars, and about this time received, as a reward for his important services, the Order of the Garter.

In the 1st and 2nd years of the reign of Richard II. Sir Guy Bryan served both by sea and land against France, and accompanied Edmund Mortimer, Earl of March, in his expedition to Ireland. He had summons to Parliament from 24th of Edward III. till 13th of Richard II. and departed this life on Wednesday, next after the feast of the Assumption of the Blessed Virgin, 14th Richard II. 1390.

Although this subject suffers considerably in its appearance, from the mutilations it has undergone, yet, from the richness and peculiarities of the armour, it is a valuable specimen. It is executed in stone, and has been painted, gilt, and silvered, though there is but little of this now remaining. Sir Guy Bryan appears to have been represented in the act of drawing his sword, an action not common on monuments at so late a period: on his head is the basinet, the camail attached to it by a red lace; the surcoat is charged with the arms of Bryan, or, three piles meeting in base azure, the field is diapered with a white raised composition; the piles are painted with ultramarine, and have been beautifully diapered with white, the only remains of which are to be traced under the right arm. The arms are covered by the mail sleeves of the haubergeon, the lower part only from the elbow defended with plate: on the upper, upon the mail, are singular appearances-a number of iron pegs placed in regular order, enclosing a space, in form and extent the same on both arms; for what purpose they were placed there, it is not easy to conjecture. The sword and dagger are broken away, as are also the gauntlets. The mail chausses covering the legs seldom appear after plate-armour had been so long introduced, and they have here singular additions, being strengthened with narrow plates above and below the genouillieres, each plate having, distributed equidistant along its sides, six pegs of wood, the purpose of these, or why they were of an extraneous substance, is as unaccountable as what we find on the arms. The whole of the armour, plate and mail, has been once covered with silver leaf. The mailles of the haubergeon, and chausses, are of different sizes, and formed with a white impressed composition, as on the surcoat. The crest upon the helmet under the head is too much mutilated to determine what it is, but most resembles a griffin's head. We should have expected a bugle-horn for the crest. Sir William Bryan, son of Sir Guy, bearing this on his brass in Seale Church, Kent. The architectural part of the monument is extremely light and elegant, and it has on that account severely suffered; for many of the shafts, which supported this delicate fabric, are lost, and a great number of those that remain are out of their perpendiculars in all directions. As far as there were authorities remaining, a restoration has been made in the etching, which represents the monument nearly in its original state. The arms on the base are Bryan in the centre, and Bryan impaling Montacute, on each side. The wife of Sir Guy Bryan, being Elizabeth, daughter of William de Montacute, Earl of Salisbury

Details.—Plate 2. Fig. 1, 2, 3, mailles of the camail, haubergeon, and chausses, the same size as the originals.

4. Raised diapering on the surcoat.

5. Part of the girdle.









Sir Bugh Calveley.

SIR HUGH CALVELEY, or Calverley, of Lea, in Cheshire, was a most eminent soldier in the reign of Edward the Third, and his successor Richard the Second. In 1350 we find him one of the combatants in the celebrated pitched trial of arms, or combdt-àl'outrance, fought between thirty men-at-arms on the English side, and thirty on that of the Bretons, called, in allusion to the number of the champions on either party, the Battle of Trente. Sir Richard Brembre commanded the English band, and Marshal Beaumanoir the French. Among the companions of the valiant Calveley (twenty of whom were English, the rest foreigners) were, Sir Robert Knolles, also a most distinguished knight, Croquart the Freebooter, the gigantic Hulbitée, and Thomelin de Billefort, so called from his wielding an enormous weapon of the axe kind. Sir Richard Brembre was slain fighting hand-in-hand with the famous Bertram du Guesclin; Calveley, Knolles, and Croquart, the poor remains of the English party, were taken prisoners to the Castle

In 1364 Calveley was in the battle of Auray, in Britanny, fought on a plain between that town and Vannes, which decided the adverse claims of John de Montfort and Charles de Blois to the Duchy of Bretagne, by the defeat and death of the latter. John Lord Chandos, who commanded the English force which supported the cause of De Montfort, assigned to Calveley the command of the reserve. Calveley's brave spirit had no relish for this post, and he exclaimed, "For God's sake, my Lord, give this charge to some other, for I desire but to fight among the foremost!" Chandos, however, explained that the success of the day depended on the reserve; and Calveley, by his firm deportment in covering and rallying the troops, when pressed by their enemy, mainly contributed to

When the Black Prince marched into Spain to support Pedro the Cruel against his bastard brother, Henry of Transtamare, Sir Hugh Calveley was with his army. He pushed forward in advance of the Prince's force, and narrowly escaped being captured by the enemy; for, having lodged for the night about a league from the English army, his attendants at sunrise were bringing him his armour, when they were suddenly

^{*} Mrs. Charles Stothard (now Mrs. Bray), in her Tour through Normandy and Britanny, so replete with * Mis. Chairles Stothard (now Mis. Bray), in her Tour through Normandy and Britanny, so replete with illustrations of English History, as connected with our wans in France, describes the very spot on which this battle occurred, a desert heath between Josselin and Ploermel, in sight of both towns. A broken cross still marks the identical place, hearing the inscription, "A la memoire perpetuelle de la Batailte de Trente, que Mir le Marechal de Beaumanoir a gaignés dans ce lieu l'an 1550." See "L'etters written during a Tour through Normandy, Britanny, and other Parts of France, in 1818, including local and historical Descriptions, &c. with numerous Engravings after Drawings by Charles Stothard, F.S.A. Longman and Co. 1820. p. 916.

attacked by a great body of Spaniards under the Conde de Sancelloni, the brother of Henry. Calveley escaped with difficulty to the vanguard of the army, commanded by the young Duke of Lancaster, John of Gaunt. This occurrence took place two days before the celebrated battle, fought between Navarete and Najara, on the banks of the Ebro, in which the Black Prince gained a complete victory.*

In 1377 we find Sir Hugh Captain of Calais, in which year the poet Chaucer and others were sent into France to treat of peace, but were unsuccessful. Some Englishmen, thinking there would be truce between the countries, ventured to pass the sea between Calais and Dover, but were intercepted by the galleys of the French, and slain, to the number of fifty, in sight of the garrison of Calais; at which deed Sir Hugh Calveley was highly indignant, and took an early opportunity to requite it, for he sallied out from Calais, assaulted the town and harbour of Boulogne, burnt six and twenty ships, besides smaller vessels, in the port, and great part of the lower town, and returned laden with spoil to his fortress.

He recovered about the same time the Castle of St. Marc, of which the French had got possession by the treachery of certain Picards belonging to the garrison.

In 1378 Pope Urban VI. proclaimed his crusade against Pope Clement VII. and his adherents; a dispute which saddy weakens the pretensions of the infallible successors of St. Peter. "As men-at-arms," says the honest Canon of Chimay, Froissart, "cannot live on pardons, and pay not much attention to them save at the point of death," he ordered a full tenth to be levied upon the goods of the church, for this military mode of proving himself orthodox, and appointed Henry Spencer, Bishop of Norwich, commander of the expedition.

Sir Hugh Calveley was one of those knights who entered into the pay of the church, and whose opinion as a veteran warrior, was constantly consulted, although not properly regarded, in the expedition. Against his advice the crusaders for Urban entered the territory of the Earl of Flanders; and, although at first they carried all before them, they were ultimately obliged to retire with precipitation, the King of France taking part with the Earl.

Froissart gives a lively description of this expedition, and of the part taken in it by Sir Hugh Calveley. The historian brings before our view the banners, pennons, and helmets of the hosts glittering in the sun; shows us Calveley on the retreat of the English, leaning on the battlements of the town of Bergues, and calculating the enemies' force by the number of their men-at-arms. "If they be but three thousand men-at-arms they are ten thousand," says Sir Hugh, alluding to the number of attendants on each lance. He found his estimate greatly exceeded when sixteen thousand lances appeared. "Let us mount our horses, and save ourselves," then exclaimed the experienced soldier. "I know no longer the state of France; I have never seen such numbers collected together by three-fourths as I now see." He directed a silent and prudent retreat in the direction of Bourbourg with the spoils they had gained. He halted in the plain to wait

^{*} In the neighbourhood of Vittoria, the place where we have in our own days seen the British arms again victorious, under Wellington.





for his rear and baggage. Unused to retreat before the foc, this gallant soldier was overwhelmed with melancholy, and said to Sir Thomas Trivet and others who had come to meet him, "By my faith, gentlemen, we have this time made a most shameful expedition; never was so pitiful or wretched a one made from England. You would have your wills, and placed your confidence in this Bishop of Norwich, who wanted to fly before he had wings—now see the honourable end you have brought it to. There is Bourbourg; if you chose, retire thither; for my part I shall march to Gravelines and Calais, because I find we are not of sufficient strength to cope with the King of France."

Calveley returned to his garrison, the Bishop of Norwich and his adherents to Bourbourg; which they shortly after surrendered by capitulation, being allowed to retire to their own country, where they were received with disgrace.* Calveley alone escaped unblamed by the general voice, as his experienced counsel had been disregarded.

In 1379 John de Montfort, Duke of Britanny, returned home under convoy of Sir Hugh Calveley and Sir Thomas Percy. While landing at a small port not far from St. Malo's, the ships which carried the Duke's household furniture and armour were assailed by the enemy's gallies. Sir Hugh Calveley obliged the master of the vessel in which he was, to put back, much against his will; and the archers, under the direction of Sir Hugh, hailed such a storm of arrows on the French that they were glad to retreat.

The above are some few passages of the military career of this renowned English knight. He founded in 1386, the tenth year of the reign of Richard II. a college at Rome, and at Bunbury in Cheshire. A story is extant, upon no certain foundation, that he married a Queen of Arragon. He might indeed while in Spain with the Black Prince have formed an alliance with some noble lady of the Spanish court. He reposes in an altar-tomb in Bunbury church, Cheshire, which bears his effigy as represented, and is surrounded by Gothic niches, intermixed with escutchcons.

Details. Plate I. The effigy as originally painted. On the surcoat—the coat of Calveley, Argent, a fees Gules, between three calves Sable. Crest, a calf's head Sable. On the basinet is a rich circlet or wreath. The feet rest on a golden lion. Plate II. Profile. 1. Portion of the wreath on the basinet enlarged; also ornament of the rim of the basinet, with lace of the cauoail. 2. Girdle, chain suspending the sword, scabbard of the sword 3. Mails of the hauberk and camail. 4. Part of the greave, solerette, spur, and ornamented strap.

A Basset and Lady at Atherington.

This ancient family, of which two branches were settled in the county of Devon, possessed the manor of Umberleigh, in the parish of Atherington, where they had a mansion That renowned monarch of the Saxon dynasty, Athelstan, is said to have had a palace at

^{*} Johnes's translation of Sir John Froissart's Chronicle, 8vo. edit. vol. 6, pp. 308-339

the same place, and to have endowed the churches of Atherington and Bickington,

adjoining parishes, with land and other privileges.*

Polwhele says that these are the effigies of "Sir Arthur Basset and Elinora his wife." It appears from Mr. Stothard's journal of his journey into Devon, in May 1821, in search of subjects for his work, that this was the last monument he ever drew, but four days before the fatal accident which terminated his mortal career. He speaks of the effigy of a knight, in the style of that of William Longespee, as being brought from the ruins of Umberleigh, in the neighbourhood, and placed in Atherington church. He continues: "Besides this figure, there is a tomb on the north side of the church for a Knight and Lady temp. Richard II. The arms on his surcoat, a saltire vaire. By a repetition of the last in another part of the church, I could ascertain that the field was Gules. Prince describes the coat of Basset as barry wavy of six Or and Gules. Crest, an unicorn's head, on the neck two bars indented Gules. The figure of the knight presents the novel appendage of a mantelet, or covering for the camail, adorned with a scallopped border, similarly to the surcoat. On his basinet is a jewelled circlet, or wreath, ornamented with roses. The coiffure of the female is a fret of the square form, the frontlet of which bears a row of O's, probably as the initial letter of the blessed Virgin's name. Mr. Stothard's original drawing has been very faithfully followed in the etching; but no needle but his own could give an idea of its pure taste and elegant precision.

Details. Side view of part of the head, the fret and corf.

Effigy in Willoughby Church.

This is supposed to be one of the Lords of Willoughby, in Nottinghamshire. Perhaps Sir Richard de Willoughby, who was Chief Justice of the King's Bench 11th Edward III.+ Chaucer says of his Serjeant-at-law,

> "Justice he was full often in Assise. By patent, and by pleine commissione,

"Girt with a ceint of silk with barris smale. The tunic of the figure is confined by a richly-embossed girdle.

Details. Ornament of the girdle.

* Risdon gwes the laconic form of the grant, which should put the scribes of modern matruments to the blush. "Leb, Athelsan, King Grome of this home, geve and graunt to the Preste of this Chirch, one yoke of land freely to hold, wood in my holt house to build, bytt (i. e. biting) grass for all his beasts, fuel for his learth, pannage for his sow and pugs, world without end. Amen."

† MS. Note by Mr. C. Stothard.













Henry the Fourth, and his Queen Joan of Navarre.

THESE effigies are both on one altar-tomb in the cathedral at Canterbury. Henry the Fourth, surnamed of Bolingbroke, from the castle in Lincolnshire where he was born, about the year 1366, was the son of John of Gaunt by his first wife, Blanche, daughter of Henry Duke of Lancaster. Thus in blood he was truly royal; for Edward the Third was his paternal grandfather, and he descended directly, by his mother's side, from Edmund Crouchback, first Earl of Lancaster, the second son of Henry the Third. His first wife, and the mother of all his issue, was Mary, second daughter and coheiress of Humphrey de Bohun, Earl of Hereford and Essex, in whose right he was created Duke of Hereford by King Richard the Second, and bore also, after his father's death, the title of Duke of Lancaster, and Earl of Derby. Having taken occasion one day, in conversation with Thomas Mowbray, first Duke of Norfolk, Earl Marshal of England, to ani madvert somewhat freely on his cousin King Richard's misgovernment, Norfolk denounced him to the King as a traitor. Bolingbroke recriminated on him as a malignant forger of seditious tales, and requested the King to allow him to clear himself by the trial of battle, "by the stroke of a spere and the dent of a sword." They both in the royal presence interchangeably threw down their gages, and the King appointed a day at Coventry for the adjustment of this quarrel by legal duel. In a work of this character, it may be peculiarly allowable to follow the old chronicles in the description of so chivalrous a ceremony. On the appointed day the Dukes came to Coventry, accompanied by the noblemen and gentlemen of their lineage, who encouraged them to the fight. The Duke of Albemarle, or Aumarle, and the Duke of Surrey, the one High Constable and the other High Marshal of England for the day, entered the lists with a numerous body of attendants, each of whom was attired in silke cendal, having a "tipped staff" in his hand to keep the field in order. About the hour of prime (six o'clock in the forenoon) Bolingbroke came to the lists armed at all points, mounted on a white courser, barded with blue and green velvet, embroidered sumptuously with swans and antelopes of goldsmiths' work. The Constable and Marshal demanded of him at the barriers who he was? "I am," replied the noble appellant, "Henry of Lancaster, Duke of Hereford, who am come hither to do my devoir against Thomas Mowbray, Duke of Norfolk, as a traitor untrue to God, the King, his Realm, and me!" Then he was immediately sworn upon the Gospels that his quarrel was true and just, and therefore he desired to enter the lists. He then returned his sword to the scabbard, put back his vizor, crossed his forehead, entered within the barriers, alighted from his horse, and

* Hall, reprint, p. 3

† Edward Plantageuet, son of Edmund of Langley, Duke of York, was created Duke of Albeinarle, and Thomas Holland, Earl of Kent, Duke of Surrey, by Richard the Second j both were deprived of these dignities by King Henry the Fourth. sat down in a chair of green velvet, which was placed under a canopy, also of velvet, at one end of the lists. Soon after, King Richard entered the field, in great state, accompanied by the Peers of the Realm, and the Earl of St. Paul, who had journeyed post from France expressly to see this challenge. The King had above ten thousand men in harness with him as a guard. He ascended a stage, royally decorated, and scated himself. A herald forbade, in the Constable's and Marshal's names, all persons, on pain of death, from touching the lists, except the officers for marshalling the field. Another herald then proclaimed aloud these words: "Behold, Henry of Lancaster, Duke of Hereford, Appellant, is entered the Lists Royal to do his devoir against Thomas Mowbray, Duke of Norfolk, Defendant, on pain of being proved false and recreant." During this time the Duke of Norfolk, completely armed, was wheeling about before the entrance to the lists on his destrier, barded with crimson velvet embroidered with silver lions (the bearing of his house) intermixed with mulberry-trees. When he had taken the oath that his quarrel was just and true, he rode within the barrier into the field, exclaiming aloud, "God defend the right!" and sat him down in a chair of crimson velvet canopied with white and red damask The Marshal then measured the spears, to see they were of equal length. He himself delivered one to the Appellant, and sent the other to the Defendant by a knight. At the King's command, the seats of the champions were now removed, they mounted their coursers, closed the beavers of their helms, threw their lances into rest, the trumpets sounded, and the fiery steed of Bolingbroke rushed forward to the course. The Duke of Norfolk's horse was not yet at his full pace, when the King cast down his warder. The heralds called "Ho! ho!"—the signal for arresting the combat. The King's Secretary, Sir John Borcy, then read from a roll the decision of the King and Council, publicly declaring that Henry of Lancaster, Duke of Hereford, Appellant, and Thomas Mowbray, Duke of Norfolk, Defendant, had entered the Royal Lists to "darrain" battle like two valiant knights, but that, because the point in dispute between them was great and weighty, and as Henry Duke of Hereford had displeased the King, he was, within fifteen days, to depart the Realm, not to return for ten years, on pain of death. That Thomas Mowbray, having sown sedition of which he could make no proof, was also to avoid the Realm, never to approach it or its confines again, on pain of death.* A summary sentence, more intended to affect the revenues of these noblemen than to answer the ends of justice, and of which Bolingbroke gave Richard in a short time ample reason to repent. Bolingbroke retired to France; and Richard, on the death of his father, John of Gaunt, seized his estates into his own hands.

In 1399 the banished Bolingbroke returned to his native shores, and landed at Ravens-

* With what a faithful adherence to Hall's Narrative, and with what spirit has Shakspeare dramatised this seene! Richard thus pronounces sentence on Norfulk in the play.

cess sentence on sourious in the play.
Norfulk, far the remains a heavier doom,
Which I with some unwillingness protoute.
The fly-alow hours shall not determinate.
The hatcless limit of thy dear exile;
The hopeless word of Never to return,
Breathe I against thee, upon pain of life!"

Richard II. act i. scene 3.

purg on the coast of Yorkshire. Richard was deposed, and he was elevated to the throne in his place, notwithstanding the superior claims of Edmund Mortimer, Earl of Marche. Henry by no means, however, succeeded to an undisturbed sway. While Richard was yet alive and in confinement at Pontefract Castle, a mock Richard was found to personate him by the Earls of Huntingdon, Kent, Salisbury, and Gloucester. This conspiracy defeated, the unfortunate royal captive was privately put to death as a matter of state policy. The rebellion of the Percys which followed in 1403 was put an end to by the victory of Shrewsbury, in which fell the gallant Henry Percy, "the Hotspur of the North." His father, the Earl of Northumberland, in 1408, made a second attempt at revolt, which cost him his life.

Henry enjoyed the crown, that

" polished perturbation! golden care!

the object of his chief ambition, but fourteen years. While the more tranquil state of his affairs was giving him leisure to prepare for an expedition to the Holy Land, to recover, like the old Crusaders, the place of Christ's passion from the infidels, he was struck with an apoplexy, under which he sunk on the 23d March 1413, in the 46th year of

A marked characteristic of his ruling passion appeared in his desiring the crown so indirectly obtained, to be placed on a pillow at his bed's head during his last illness. He clung to the splendid bauble with the fondness of a child for a favourite toy. The motto of his device, "Soverayne," seems to have been imagined under the same influence of mind. His body was conveyed to Feversham by water, and thence by land to the cathedral of Canterbury, where it was interred on the Trinity Sunday following his death, with much state, his son Henry the Fifth and many nobles attending. There is an improbable tale on record that they followed but an empty coffin, which the opening of the tomb could only entirely refute.*

Henry the Fourth was twice married, first to Mary de Bohun, younger daughter and coheiress of Humphrey Earl of Hereford, Essex, and Northampton, High Constable of England, by whom he had issue Henry Prince of Wales, Thomas Duke of Clarence, John Duke of Bedford (Regent of France temp. Henry VI.), Humphrey Duke of

* Testimony of Clement Maydestone, that the body of Henry IV. was thrown into the Thames, and not

* Testimony of Gennett viayuestone, that the body of Henry 17, was thrown into the linames, and not buried at Canterbury. From a Roll in the Library of Corpus Christi College, N. XIV. 98.

"About thirty days after the death of Henry IV, there came a certain man of his household to the House of the Holy Trinity at Hounslow for refreshment. And while they were conversing at dimener about the righteousness of that King's manners, the said man answered to a certain squire Thomas Maydstone, sitting at the same table, that God knew if he were a good man. But this most truly (said he) I do know, that when his body that God have the same transfer for the same was conveyed from Westminster towards Canterbury in a small boat to be buried, I was one of those three per-sons who threw it into the sea between Berkingham and Gravesend. And, he added with an oath, that so some war three it into the sea netwern berkringman and traverent. And, he anded with an oath, that so great a temperar and sea burst upon us, that many unblemen following us in eight vessels, were so scattered that they hardly escaped with life. But we who were with the body, driven to despair of our lives, with common consent, three it into the sea, and kept the matter very silent. But the chest, in which he lay, covered with a golden pall, we carried with much ceremony to Canterbury and bursel it. Therefore the monks of Cantebury aid things were true.—CLEMENT MAYDESTON." From the Latin in Peck's Desiderata Curiosa, vol. I.

Gloucester, Blanche Duchess of Bavaria, and Philippa Queen of Denmark. Mary de Bohun died in 1394, and was buried in Canterbury Cathedral. Nine years after he espoused Joan, daughter of Charles the first King of Navarre, and widow of John de Montfort, Duke of Bretagne. She died without children, at that ancient seat of the English Kiugs from the Saxon times, Havering-at-the-Bower, in Essex, the 10th of July, 1397, and was buried at Canterbury Cathedral, where a sumptuous tomb, with the effigies delineated in this work, commemorates herself and her husband. The tomb is on the north side of the Trinity chapel, in which stood the shrine of Thomas à Becket, and opposite to the monument of Edward the Black Prince. It is of alabaster, painted and parcel gilt, of the richest workmanship, but has suffered much from barbarous mutilation. The figures are crowned, robed, and bore in their hands, no doubt, the other ensigns of royalty, which are now broken away. The Queen has round her neck a collar of SS; an ornament which is often repeated on other parts of the tomb, as is the King's motto "Soverayne:" we may therefore strongly infer that the letters SS, are used as the initials of that favourite "impress." The earliest instance of the collar of SS. is that, we believe, now before us. The King's word "Soverayne," with an eagle surmounted by a crown, and the Queen's "a temperance," with a small animal, said to be an ermine or a gennet, similarly surmounted, adorn the cornice round the canopy of the tomb,* which is further decorated with several armorial coats of contemporary nobles.

Details. Plate I. 1. Band, &c. attaching the mantle of the King to the shootders. 2. Band, burder, cordon, &c. of the Queen's mantle. 3. Her collar of SS. 4. Jewelled studs in the front of her cote hardie. Plate 2. Profile of the King. 1. The Crown of State enlarged. 2. Jewelled border of the cuff. 3. Ditto of the mantle. 4. Ditto of the side apertures of the dalmatic. 5. One of the two classe closing the above aperture. Plate 3. Profile of the Queen. 1. Portion of the Crown enlarged, with fret for confining the hair. 2. Border of the mantle.

* The ceiling of the canopy of the tomb is said to have undergone two paintings. The first painting consisted of eagles and greyhounds, surrounded by the garter, having the words, "Soverayne," "A Temperance," between in diagonal stripes; the last, of the eagles and gennets placed as stops between the above inscriptions.



















Thomas Carl of Arundel and his Countess Beatrice.

THOMAS Earl of Arundel was the son and heir of Richard Earl of Arundel, who suffered death as a traitor by the severity of Richard the Second, in the 20th year of the reign of that monarch. In the 1st of Henry IV. he was restored in blood, the attainder against his father being reversed by the Parliament. He was made a Knight of the Bath at the coronation of King Henry the Fourth.

In 1404, he espoused Beatrice, an illegitimate daughter of the King of Portugal. The King and Queen were present at the wedding feast, which was kept at London. In 1411 he was sent into France, accompanied by certain nobles, knights, and men-atarms, to aid the Duke of Burgundy against the Duke of Orleans, and performed good service in the cause of the former.* He died on the 13th October, 1416, having directed by his last will that his body should be buried in the choir of the collegiate church of the Holy Trinity at Arundel, under a tomb to be there erected to his memory. On his monument are the effigies delineated in the Plates. He directed 130l. to be expended on his funeral, and in celebrating masses for the good of his soul. He gave other sums to religious and pious uses, between which terms a distinction in the days of superstition is obviously to be drawn.

Beatrice his wife survived, and in 1432 license was granted for her marriage with John Holland, Earl of Huntingdon, afterwards Duke of Exeter; but this alliance does

not appear to have taken place. She died at Bourdeaux in 1439.

The Earl wears the collar of SS. a decoration introduced by his sovereign Henry the Fourth.+

Details. Plate I. Exhibits a splendid example of the state costume of the Earl and his Counters, both wearing coronets. The lady has a huge horned coiffure, twenty-two inches in width; under this draped appendage her bair is confined by a rich jewelled fret. Plate 11. The Earl's coronet colarged.

* See Stow's Annals, 4to. edit. p. 541.

"See Stow a Annias, 40. cdif. p. 941.

* See our observations on the collar of SS. in the account of the effigy of Henry the Fourth, who seems to have made this emblem of his sovereignty an honorary mark of distinction; we find it employed as such by his son Henry the Fifth at the battle of Agincourt. "He exhorted such of his train as were not mobile to demean themselves well in the fight, he promised them letters of nobility, and to distinguish them he gave them leave to wear his collar of SS." "I lever donate cong'd ap torte un Collier semd de letters & de son order." Chronique des Ursins, as quoted by Favines in his "Theater of Honour and Knighthood." Translation, edit. 1693, Book

Michael de la Pole, Carl of Suffolk, and his Countess Catherine.

MICHAEL DE LA POLE, Earl of Suffolk, was the grandson of that eminent merchant of Hull, Sir William de la Pole, who was advanced to a Knight's and Banneret's degree for his services * to Edward the Third in the way of financial supplies. Michael de la Pole, his father, died at Paris in 1388, a fugitive from his country, having forfeited, by a decree of Parliament, his lands. About 1391 he married Catherine, daughter of Hugh Earl of Stafford, obtained a small pension from the Crown to aid his impoverished condition, the consequence of his father's impeachment, and had licence to travel abroad, where he probably watched the political changes for an opportunity to return; for in the first year of Henry the Fourth we find him petitioning for restoration of the lordships granted to his father as Earl of Suffolk. This petition, in consideration of the good services rendered to Henry of Bolingbroke on his landing in Yorkshire, was favourably received, and the demesne lands of his family, with the title of Earl of Suffolk, restored to him and his heir

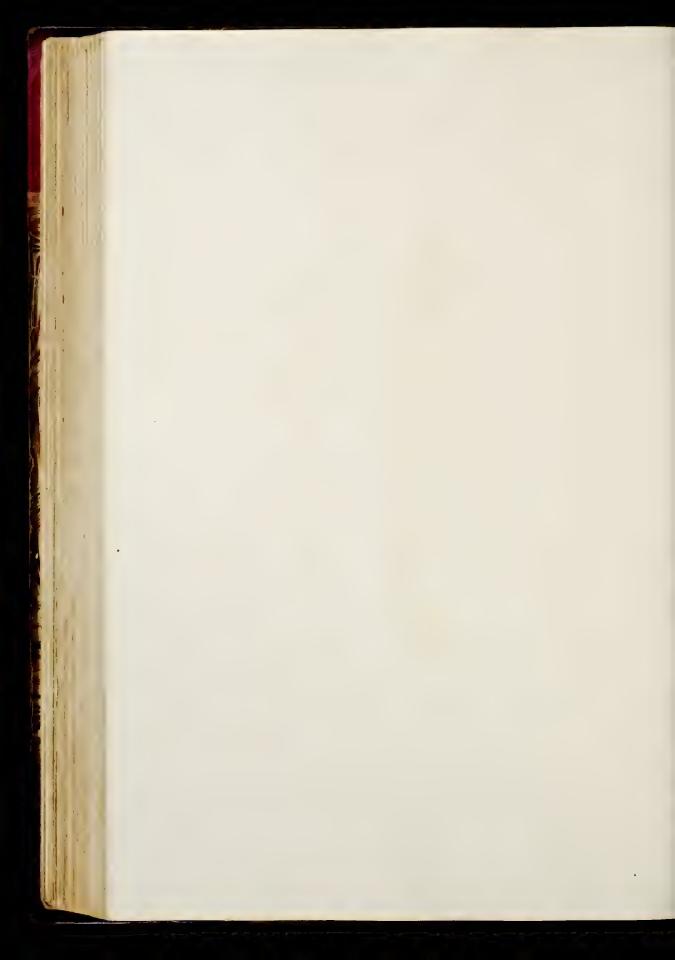
In 1415 he was engaged to serve Henry the Fifth in his expedition into France. He was entrusted with the command of the rear-guard + of the English army, and was at the siege of Harfleur, with which operation the King opened the campaign. The Earl of Suffolk fell a victim at that place to the dysentery, which infected the English army. His son Michael, who was with him, succeeded to his honours, and within a month after the death of his father was slain on the glorious field of Azincourt. The Earl of Suffolk by his last will directed that his body should be buried near his father and mother, at the church of the Carthusians in Hull, if he should die in the north of England; if clsewhere, at Wingfield in the county of Suffolk, in the collegiate church of that place, ton the north side of the altar of the blessed Virgin. To Catherine his wife he gave a little book, with tablets of silver gilt, and the coronet which was the Earl of Stafford her father's. To his son a little primer, which belonged to John de la Pole, his brother.

* This appears to be an exception to the custom of conferring the degree of Banneret only on the field of battle, and for inlitary services. See Dugdale's Baronage, vol. I. p. 181.

† The patronage of the Chantry at Wingfield came to his father, the first Earl of Suffolk, by marriage with Catherine, daughter of Sir John de Wingfield, who was his mother.

† Stow, 4to, edit, black letter, p. 556.





















He was buried at Wingfield, and the Countess his wife, who was one of his executors, erected, in all probability, the monument there which commemorates him and herself. The effigies of de la Pole and his Countess are eminently beautiful specimens of female and military costume in the time of Henry the Fifth. The grand simplicity of the very plain suit of plate-armour which he wears, personifies the idea which we entertain of the appearance of the martial spectre so boldly imagined by Shakspeare for one of his finest dramas.

Details Plate 1. Ornamented fret of the Duchess's conffure.

Sir Robert Grushill and Lady.

THERE is a monument in Hoveringham Church, Nottinghamshire, to Sir Robert Gousbill, or Grushill, and his Lady, Elizabeth, widow of Thomas Mowbray (that Duke of Norfolk who was banished by Richard the Second), daughter and heiress of Richard Earl of Arundel.* We do not, however, think, in this single instance, that the drawing has been rightly appropriated on the face of the plate. The male figure evidently represents a Knight of the Garter, and it does not appear that Sir Robert Grushill was of that noble order. Unfortunately, Mr. Stothard omitted to write at the back of his drawing the name of the monument from which it was taken. After his death, one of his antiquarian friends informed his widow that it represented Sir Robert Grushill. The erroneous information was adopted for lettering the etching; and in supplying the notices for the different Effigies we have in vain endeavoured to rectify the mistake. We would not, however, by omitting the subject, deprive the collection laid before the public, of so elegant a specimen of costume, recorded by Mr. C. Stothard's pencil, and faithfully etched by Mr. C. J. Smith. The Lady wears a crescent-horned head-dress, rich fret, and a coronet; the Knight, a costly wreath, in front of which is a spreadeagle, and his feet seem to rest on a bird of the same kind. In front of the basinet are the letters I.H.S. His bead rests on his helmet, furnished with a mantelet and panache. He has the collar of SS. round his neck. The gussets and brassarts of his armour are elegantly fluted. Below the cuirass, or plastron, is a clearly defined example of the piece of armour to which Mr. Stothard has alluded in one of his letters, under the name of "pance," "bark" or "barde preu." The tassets are, as usual, appended by straps; by which contrivance the free motion of the thigh was allowed. On the left knee is the garter; and over the greaves, below the knee, we think are indented lambrequins of leather or cloth.

* See Thoroton's Nottinghamshire, by Throsby, vol. III. p. 62, where it is stated that, under Sir Robert Grushil's head is a Moor's head crowned, which disagrees with the figure before us.

Sir Comund de Thorpe and Lady.

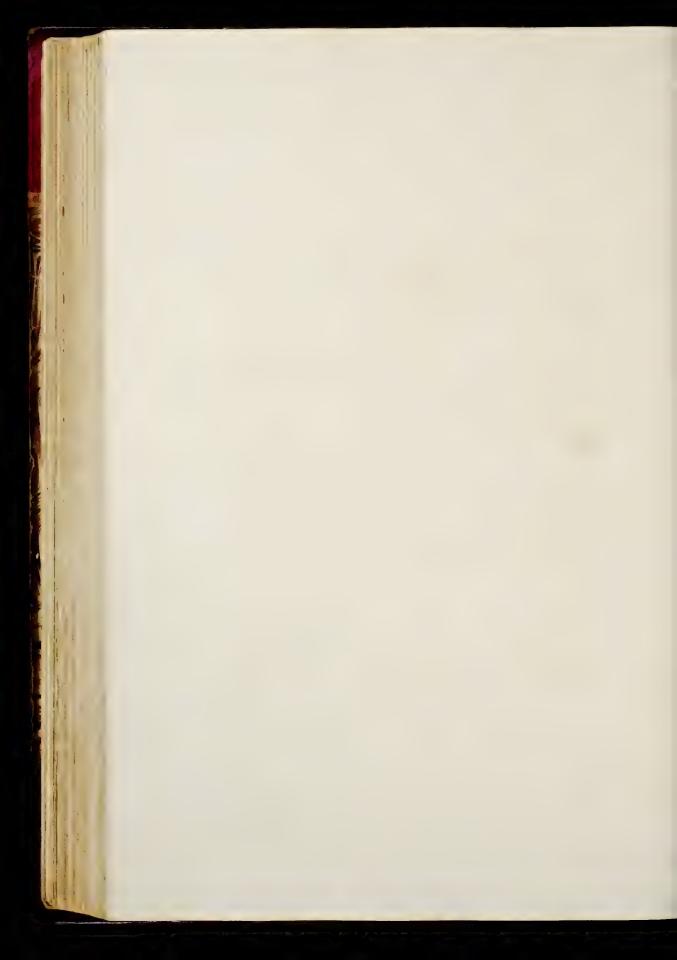
These effigies are in Ashwell Thorp church, Norfolk. We have in the ancestry of Sir Edmund de Thorpe a striking instance of the mutability of surnames in some families until the thirteenth century. William de Norwich lived about the time of the Conquest, and possessed the manor of Thorpe. From him came Roger, whose son Robert was distinguished by the surname of Fitz-Roger; Fitz-Roger's child Hugh, from some local circumstance, took the surname of de Messingham; and his child John assumed the cognomen of Fitz Robert, in allusion to his grandfather. In the time of Henry the Third, we find the heir of John entitled Robert Fitz-John de Thorpe; and in Edmund, his heir, the surname became fixed and inheritable. Sir Edmund, his son by his wife Joan, daughter of Robert Baynard, is represented by the male effigy. Joan, widow of Lord Scales, his second wife, is the subject of the female figure. In 1417 Sir Edmund de Thorpe was associated with John Nevill and John Kempe, LL.D. (afterwards the Cardinal Archbishop, son of Sir Thomas Kempe, of Wye,) to compose all differences between Henry the Fifth and the Duke of Burgundy. He is considered to be the person designated by the Chronicles as Lord Thorpe, who in 1418 was killed at the siege of the Castle of Louviers, in Normandy. He was buried in the church of Ashwell Thorp, in the new aile erected at his expense. The figures of Sir Edmund de Thorpe and his Lady are of alabaster, and are described by Bloomfield in his time as lying under a canopy of wood. The costume of the figures is elegantly and elaborately detailed. The lady lies at the right side of her lord; her hair is confined by a rich fret; the cordon of her mantle is attached by two clasps, apparently formed as eagles with expanded wings. The same ornament appears near the gusset of the armour on the knight's left shoulder. The front of his basinet is engraved with elegant tracery of foliage; and he wears a splendid wreath, studded, we may suppose, with pearls, and enamelled with leaves of laurel. The surcoat bears, quarterly, the arms of Thorpe and Baynard; the three crescents Argent in the Azure field, in the dexter quarter, being for Thorpe. At the lady's feet are two little dogs with collars and bells; at the knight's a greyhound. The joints of the brassarts, cuisses, genouillieres, and greaves of his armour, are ornamentally engraven. Under his head is a beautiful specimen of the helmet of his time; it is covered with a scallopped mantelet, or lambrequin, surmounted by a rich coronet, and has a panache of peacock's feathers.

Details, Plate II, Upper part of the lady's coiffure, Profile of her head. Portion of the fret. Profile of the knight's head and shoulders. The figure as originally painted and gilt. The helmet. Portion of the masinet and wreath. Portion of the mailes enlarged. The collar of SS. enlarged.



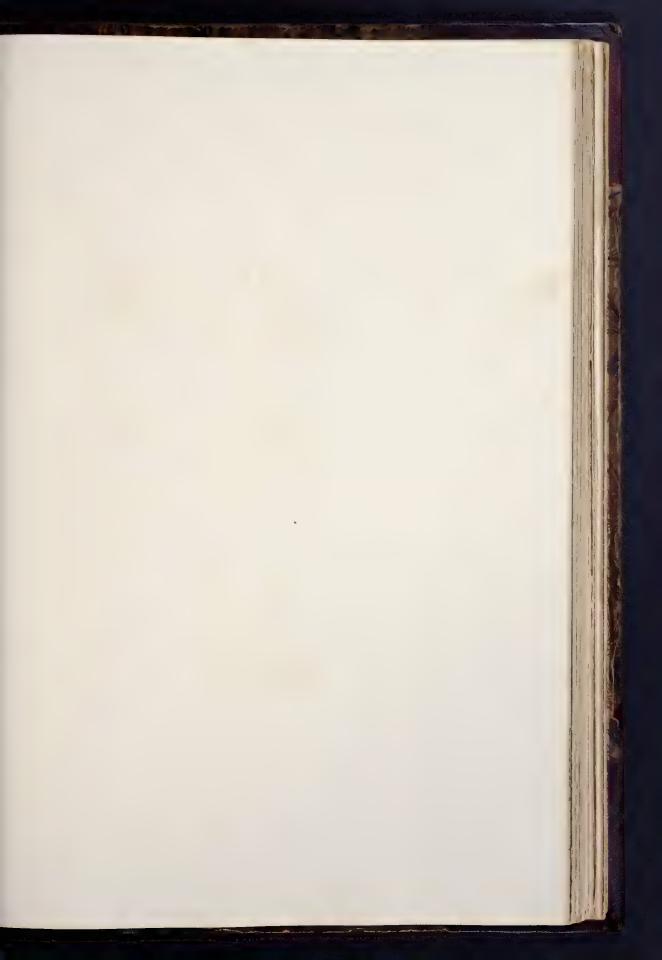














William of Colchester

Became a monk of Westminster in 1360. He was much engaged in the affairs of his convent, and was employed from 1377 to 1379 in managing a law-suit instituted in the Papal Court by the Abbey of Westminster, against the Dean and Canons of St. Stephen's. For his good service in this matter, he was allowed a chamber and garden to himself, a yearly salary of six marks, a corrody, or monk's allowance, over and above this provision; and he was to be treated in all respects as one of the senior monks. He was at Rome again, on the same or some other business for his convent, in 1384. In 1391 he was sent abroad on a mission for King Richard the Second, but on what occasion is not known. In 1399 he was one of the Commissioners appointed to receive the resignation of the Crown from King Richard the Second. Widmore, the historian of Westminster Abbey,* discredits the statement that he was concerned in 1400 in a plot against the life of King Henry the Fourth, as a forgery of a later day.

In 1408 he was at Pisa, in Italy, owing, it is supposed, to a schism then occurring in the Papacy. On the 20th March, 1423, Henry the Fourth being taken ill while at his devotions in the Abbey, was carried to a large apartment belonging to the Abbot's house, (then inhabited by William of Colchester,) the celebrated Jerusalem Chamber, probably so called from some painting, which, according to the fashion of the time, decorated its lambruscated or wainscotted walls. The story related by the continuator of the History of Croyland, that the King believed this circumstance to be an accomplishment of a prophecy that he should die at Jerusalem, is become trite by the lines of Shakspeare —

"Bear me to that chamber; there I'll lie, In that Jerusalem shall Harry die."

And there he actually breathed his last.

In 1414 Abbot Colchester was one of the King's ambassadors to the Council of Constance. Towards the latter period of his life we may suppose him to be much engaged in rebuilding the west part of the Abbey, towards which undertaking Henry the Fifth gave yearly 1,000 marks. He died in October 1420, having held the office of Abbot thirty-four years: a longer period than any of his predecessors. He was buried in the chapel of St. John the Baptist, in his church; in the tomb on which his effigies are sculptured, without other inscription than the letters W. C. on the pillow under his head.

Details. Plate I. 1. Front of the Abbot's mitre. (The Abbey of Westminster was privileged with the pontifical ornaments; in other words, a mitred abbey.) 2. Jewelled border of the cape of the chasuble. Plate II. Profile. Border of the chasuble.

* Inquiry into the first Foundation of Westminster Abbey. London, 1743, p. 110.

John Wantley.

ALL that we can find relative to the person represented by this sepulchral brass, is little more than may be learned from its inscription. He was of an ancient family, settled at Amberley, in Sussex, died in 1424, and was buried in the village church. Two farms in the parish of Amberley are called Wantley's at this day. In his dress we have an example of the surcoat, assuming the form of the habiliment commonly known as a tabard: the surcoat and tabard are, however, synonymous terms. Wantley's tabard bears, Vert, three lions' heads langued Argent, represented in enamel on the brass. The upper part of a shirt of mail appears about the neck, where uncovered by the tabard. Under his feet, in the black letter, is this inscription:

Die jacet Joh'es Bantele, qui obut rrip' die Januar', anno D'ni mill'o CCCCFFIFFI, cui? are' p'prefetur beng.

Philippa Duchess of York

Was the daughter of John Lord Mohun, of Dunster, in the county of Somerset, who died towards the latter end of the fourteenth century, leaving as his heirs three daughters, Philippa, Elizabeth, the wife of William de Montacute, Earl of Salisbury, (of whom we have already treated,) and Maud, wife of John Lord Strange, of Knockyn, in the county of Salop. Philippa, represented by this effigy, married Edward Plantagenet, son and heir of Edmund of Langley, Duke of York, fifth son of Edward the Third, who succeeded to his father's honours, and was by Richard the Second created Earl of Rutland, of Cork, Duke of Albemarle, or Aumarle, and Constable of England. By this marriage there was no issue, and Edmund Duke of York was slain in the memorable battle of Azincourt, A. D. 1415. Philippa was afterwards espoused to Sir Walter Fitzwalter, Knight, whose arms are impaled with hers in the chapel of St. Nicholas, in the Abbey Church of Westminster,* where she was buried, with this inscription on her tomb.

Philippa, filia et cohæres Johannis D'ni Muhun de Dunster, uxor Edwardi Ducis Ehoracensis, moritur anno D'm M CCCC, X XXIII.

* Camden gives her another husband, Sir John Golofre, making him the second, and Edward Plantagenet

the last. Among the escutcheons on her tomb is certainly the coat attributed to Golofre, impaling Mohun.

† Her last will was dated in the Isle of Wight, in the 3d of Henry V. She had a grant of the Lordship of Wight, which had been before granted to her husband the Duke of York.



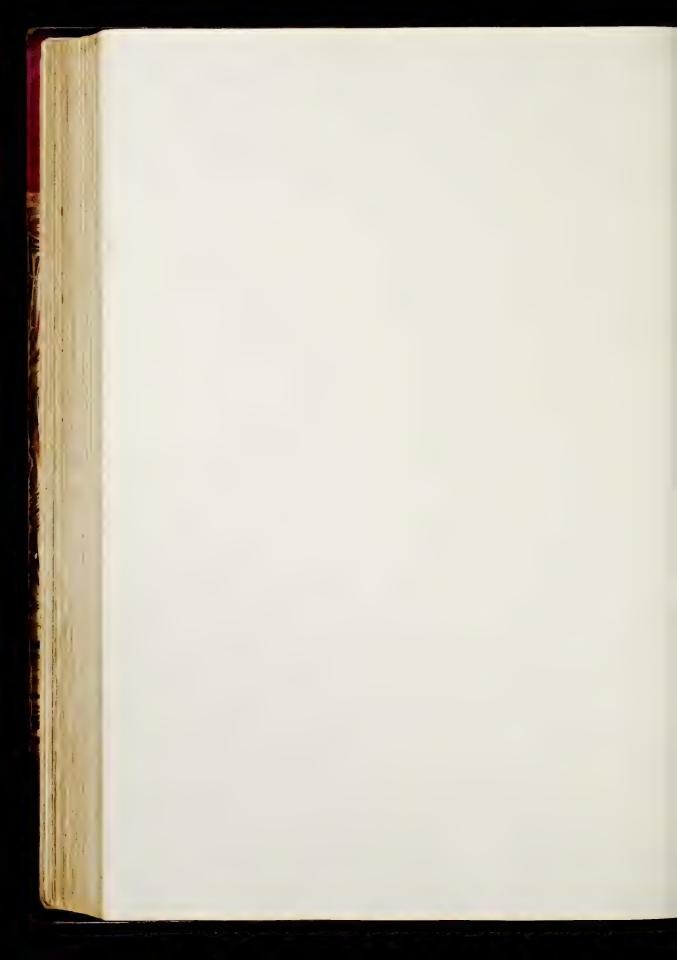
Auno din emilio exercerent an ancimatur dus















John Fitz-Alan, Lord Maltravers and Carl of Arundel.

John Fitz-Alan was descended directly, in the third degree, from John the second son of Richard Earl of Arundel, noticed at p. 83, who married Eleanor daughter of Lord Maltravers, he was the eldest son of John Fitz-Alan, Lord Maltravers, by his wife Eleanor, daughter of Sir John Berkeley, and was born in 1407. His father had previously succeeded to the estates of his kinsman, Thomas Earl of Arundel, grandson of Richard before mentioned, by the elder branch; but it does not appear that he ever bore the title of Earl of Arundel. In 1432 John Fitz-Alan preferred a petition to the Parliament that he might be admitted to his due place in all public councils, inasmuch as he was seised of the Castle and Honour of Arundel, to which the title of Earl had, by peculiar custom, time out of mind, been annexed.

The right to the Honour of Arundel was counterclaimed by John Duke of Norfolk, but it was adjudged to Fitz-Alan; it appearing that Richard Earl of Arundel had by legal process in the reign of Edward the Third entailed it on his male issue.

In 1434 he accompanied the expedition of the celebrated John Talbot, afterwards Earl of Shrewsbury, into Normandy, where he distinguished himself by the capture of many towns and fortresses. Charles, the French King, had caused the ancient mouldering castle of Gerbroi to be repaired and fortified, as it commanded the entrance from Normandy into the territory of Beauvais. In the castle was placed a garrison of three thousand men, under the command of the Chevalier Etienne de Vignolles. The Earl of Arundel, ignorant of the formidable state of defence in which the post was thus placed, thought to carry it by a coup-de-main, and advanced with five hundred horse to the neighbourhood of Gerbroi, encamping in a little meadow before the castle. His archers on foot were yet some distance in the rear. The wily enemy were aware of this circumstance, and made a sally, at first with fifty horsemen only, in order to induce the Earl to believe their numbers were insignificant. To them the Earl opposed one hundred of his cavalry, under Sir Ralph Standish, when suddenly the whole remaining force of the enemy poured out from under cover of the fortifications to sustain their companions. The English, true to their intrepid nature, nobly bore up against such overwhelming odds. Standish was slain. Fitz-Alan hastened to the scene of action. Vignolles perceiving, from the valour of the little band of English, that the fight was still doubtful, opened a fire on them from three culverins. These "mortal engines," which, as the hero of Cervantes remarks, render the skill of personal arms of little avail, decided the contest; such devilish instruments, he says, "put it in the power of a cowardly and base hand to take away the life of the bravest cavalier; to which it is owing that, not knowing how or from whence, in the midst of that resolution and bravery which animates gallant spirits, comes a chance ball, shot off, perhaps, by one who fled and was frightened at the very flash of the powder, and in an instant cuts short and puts an end to the thoughts and life of him who deserved to have lived for many ages."* Fitz-Alan's leg was broken by a shot, which struck him off his horse. He lay helpless on the ground, an easy capture for the enemy. Two hundred of his men were killed; sixty were made prisoners with himself. He was carried to Beauvais, where he died of his wound, on the 12th May, 1434, and was buried in the monastery of the Grey Friars at that place. By his last will, made some time previous to his death, he had directed that he should be buried in the collegiate church of Arundel, founded by his ancestors. With that intention the tomb there remaining was probably in his lifetime prepared.

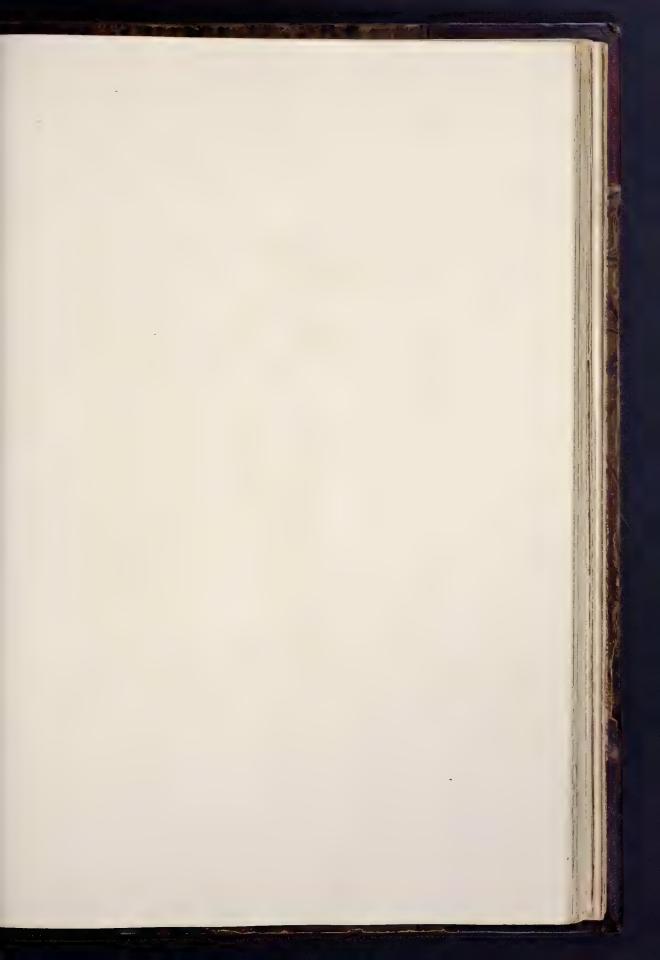
The effigy of this Earl of Arundel wears the collar of SS. or, as we may pretty confidently term it, Soverayne. The surcoat, or tabard, has short sleeves. The camail, it will be observed, has now disappeared as a defence for the neck, and is replaced by a gorget of plate-armour.

Details. Plate I. Figure as originally painted. On the surcoat, Arundel quartering Maltravers. Plate II. Hilt and end of the dagger-sheath.

* Don Quixote, vol. I. chap. xxxvii.









Richard Beauchamp, Carl of Warwick.

RICHARD was the son and heir of Thomas Beauchamp, Earl of Warwick, by his wife Margaret, daughter of Lord Ferrars of Groby. He was born at the manor-house of Salwarpe, in the county of Worcester, 28th January, 1381. Richard the Second, and Richard Scroop, afterwards Archbishop of York, were his godfathers. On the coronation of Henry the Fourth, in 1399, he was made a Knight of the Bath. His father dying in 1401, he succeeded to his patrimonial honours and possessions. In 1404 he began to display the knightly character, with which, it will be seen, through life he was so strongly embucd, by proclaiming jousts to all comers.

In the following year, he distinguished himself in the battle fought at Usk with the forces of Owen Glendower, in which the son of Glendower was taken prisoner, and the Welch defeated with great loss. Three years after he had the King's licence to leave the kingdom, for the purpose of visiting the Holy Land. In his way he went to Paris, where he was honourably entertained by the King of France. Thence he proceeded into Lombardy, where a herald from one Sir Pandulph Malacet challenged him to joust at Verona, in honour of the institution of the Order of the Garter. On the appointed day he repaired to the lists, where the combat was to take place. The combatants were to tilt with the lance, to fight with axes, and then with swords. Before, however, it came to the trial of swords, poor Sir Pandulph (who had entered the field with affectation of great state, having nine lances borne before him) had had enough of the contest, being severely wounded in the shoulder; and would have been slain, but that the Judge of the Field proclaimed "Peace," and put an end to the fight.

From Verona he repaired to Venice, where he was entertained by the Doge, and from thence sailed for Palestine, and accomplished his visit to the Holy City, setting up his arms within the church of the Temple. From the Infidels themselves his great name, and the renown of his ancient house, procured him distinguished attention. Before he returned home he visited Russia, Lithuania, Poland, Prussia, Westphalia, and other countries, in search, like a knight-errant of romance, of chivalrous achievements. He was, indeed, the actual personification of the knight drawn by a poet nearly of his own time, Chaucer:

"That from the time that he first began
To riden out he loved chevalrie,
Trouth and honour, fredom and curtesie.
Ful worthy was he in his lordes werre,
And therto had he ridden, none so ferre.
As wel in Christendom and in Hethenses,
And ever honoured for his worthnesse.

Aboven all mations in Pruce .

In Lettowe had be reysed, * and in Ruce, — and in the Grete See, — At many a noble army had he be.

At mortal battles had be ben fifteene; — And foughten for our faith at Tramissene, In listes thrice, and oy slain his foe."

On his return to his native country, he performed the office of Grand Seneschal, or High Steward, at the coronation of Henry the Fifth, and was engaged to serve that King in peace and war, having the grant of a yearly pension.

In 1414 he was in an embassy from the English Court to the Council of Constance. There he tilted before the Emperor Sigismund and his Empress. A certain German nobleman challenged him to the outrance for his lady's sake. The German was slain in the unequal trial. The Empress was so struck with Warwick's prowess, that she took the cognizance of his house, the hear and ragged staff, from the shoulder of one of his retainers, and placed it on her own. Warwick, with refined gallantry, sent her the next day the same device richly wrought in pearl. He was next appointed Captain of Calais, made his entry into that fortress in solemn procession, and, true to his chivalric notions, proclaimed a festival of arms. On the appointed day he repaired to the field in a sort of assumed incognito, in imitation of the unknown knights of the old romances. Three French knights in the same spirit accepted his challenge. The first day the Earl of Warwick entered the lists in complete armour, his helmet surmounted by a panache of ostrich feathers, his shield, and the bases of his horse, decorated with the coat of his ancestor the Lord Toney. He was encountered by one of the French knights, who called himself le Chevalier Rouge, whom at the third course he bore out of his saddle and unhorsed. He then sent him a destrier, or warhorse, as a gift. The next day, with a chaplet of gold upon his helm, wearing the arms of Hanslap, he was met by le Chevalier Blanc, to whom he gave proof of his prowess-smote off his vizor, pierced his armour, and dismounted him. He sent him also a courser. The next day he appeared as Earl of Warwick, quartering Beauchamp, Guy, Hanslap, and Toney, on his trappings. His vizor open, the chaplet on his helm enriched with pearl and precious stones. His opponent was Sir Collard Fynes. At every course he bore him at the point of the lance from his seat. The French spectators thought there was some foul play, and exclaimed that the Earl of Warwick was bound to the saddle. He instantly corrected their error by dismounting from his horse. The third time victor, he recompensed his adversaries with noble gifts, feasted all the company, and returned to Calais.

In 1417 he was with Henry the Fifth in the division of the army under the Duke of Clarence at the storming of the city of Caen, and was the first to enter the place and plant the English banner on the battlements.

On the denise of Henry the Fifth he was appointed by will guardian of his son. The Duke of Bedford, Regent of France, dying, he was next constituted Lieutenaut General of France and Normandy, and embarked with his wife and son to execute his high office. While at sea they were overtaken by a violent tempest. Destruction













seemed inevitable. He caused himself, attired in the tabard of his arms, his wife and son, to be lashed together to the mast of the vessel, in order that, if their bodies should be found, they might be interred together, with that honour which belonged to their noble house. The Earl of Warwick shortly after was taken ill, and died at Rouen. His will is dated August 8th, 1435. By it he gives particular directions for the interment of his body in the collegiate church at Warwick, near his father's tomb; to which church be gives an image of pure gold as a heriot. Four images of gold, each of 201bs. weight, of himself, holding an anchor in his hands, (allusive, perhaps, to his preservation from shipwreck,) to be offered for him at St. Alban's, Canterbury, Bridlington, and Shrewsbury. The contract between the executors of the Earl, and John Essex, marbler, William Austen, founder, and Thomas Stevyns, coppersmith, for the construction of his tomb, is given at length by the claborate antiquary Dugdale, who found it among the muniments of the Corporation of Warwick. It is dated 13th June, 32 Henry VI. (1453.) Among the items these may be particularized: "William Austen, citizen and founder, of London, covenanted to cast and make an image of a man armed, of fine latten, garnished with certain ornaments, viz. with sword and dagger, with a garter, with a helm and crest under his head, and at his feet a bear muzzled and a griffin, perfectly made of the finest latten, according to patterns." He was to make also of the finest latten (to be gilded) fourteen embossed images of lords and ladies, in divers vestures, called weepers, to stand in housings (or niches) made about the tomb. A hearse was to be made to stand on the tomb above the principal image. Also certain images of angels and escutcheons of arms. Then follows the particulars of the marbler or mason's work on and about the tomb, and of the glazier for glazing the windows of the new chapel at Warwick, where it was erected, with images and stories after drawings on paper, to be executed in the best glass, not English, but brought from beyond sea, and of the richest colours, "blne, yellow, red, purpure, sanguine, and violet;" no more white, green, or black glass was to be used than was absolutely necessary to express the figures in these

"Storied windows, richly dight, Shedding a dim religious light."

There are other items of agreement for painting the walls with devices and "imagery," and painting and gilding images of certain Saints. The Beauchamp chapel and tomb were commenced in 1442, and finished in 1465, at the expense of nearly two thousand five bundred pounds. Of the beautiful figure of Beauchamp Mr. Stothard executed four drawings, three of which he etched himself, with a spirit truly worthy of so fine a subject. He ascertained that the ponderous figure of latten or bronze which lay upon the altar-tomb was loose, and with considerable effort succeeded in turning it over, when the armour at the back was found as carefully and accurately represented as in the front, showing all the parts of a suit, its straps and fastenings, with instructive minuteness. This view of the figure about the shoulders is particularly fine, and must be of the the highest value to the historical painter, for its boldness and truth.

Of the fourteen mourners about the tomb he executed also exquisite drawings in sepia, which it is to be lamented he did not survive to transfer to the copper. These figures

stand under their housings, or canopies, five on each side of the tomb, and two at cither end. Between these are smaller canopies, each of which is occupied by an angel holding a scroll, inscribed with these words:

" Sit ben inus et aloria, befineris miserecordia."

On the south side of the tomb are the following mourners (see the fifth Plate from

1. Richard Nevill, Earl of Salisbury, with a scroll. 2. Edmund Beaufort, Duke of Somerset, husband to Eleanor, daughter of the Earl of Warwick, with a book. 3. Humphrey Stafford, Duke of Buckingham, married to Ann, daughter of Ralph Nevill, Earl of Westmorland, wrapped in his mantle. 4. John Talbot, the great Earl of Shrewsbury, who married Margaret, the Earl of Warwick's elder daughter, in his mantle, the hood drawn over the head, in his hand a book. 5. Richard Nevill, the younger, Earl of Salisbury, husband of Anne the Earl's only daughter by his second marriage, with a book.—At the cast end of the tomb. 6. George Nevill, Lord Latimer, with a rosary. 7. Elizabeth, his wife, third daughter of the Earl of Warwick by his first wife, with a book.

In the sixth plate we have the figures on the north side of the tomb, and at the west

1. Alice, daughter of Thomas Montacute, Earl of Salisbury, and wife of Richard Nevill the elder, in her right Earl of Salisbury, with a rosary. 2. Margaret, the Earl of Warwick's eldest daughter by his first wife, and wife of John Talbot, Earl of Shrewsbury, bolding in her hand a scroll. 3. Anne, wife of Humphrey Stafford, Duke of Buckingham, daughter of Ralph Nevill, Earl of Westmorland, with a book. 4. Eleanor, wife of Edmund Beaufort, Duke of Somenset, Beauchamp's second daughter by his first marriage, with a rosary. 5. Ann, wife of Richard Nevill, Earl of Salisbury, only daughter of Beauchamp by his second wife, with a book.—At the west end or head of the monument. 6. Circely, daughter of Richard Nevill, Earl of Salisbury, wife of Henry Beauchamp, with a roll. 6. Henry Beauchamp, the Earl's eldest son, afterwards Duke of Warwick, with a book in a bag.

The epitaph on the verge of the tomb runs thus, bears and ragged staves being introduced between the words and sentences as points:

First by brough for the sobret, whom 600 assettle, of one of the most borehuful Enightes in his doges of manhode and comming. Richard Brauchamp, face Gard of Silarctehal, 15th Deopenace of Bragaterine, and of more object as about babe bedy received by the solution of all fice's but of storine, are not the borr coche, the bubb basic bable long sudmes in the Eastel of Ream, thermore becaserd, full entering, the last dog of April, the get of our Earth 600 at 9.60 Gald ELFIF. In bring at that typic furtherman spirit and son governor of the Reaming of Fraunce, and of the Duchy of Fraunce, and the sufficient sutment of our code vision carbot the land barry the Gald, the bubb baby, bubb query thresholders, and fall bourshysful combure, by are and by land, has braght to Malarctehak the ini of Detacher, the pre-abouscance, and have lately built of about the summer of the summer of

The Earl of Warwick was twice married: first, to Elizabeth, daughter and inheretrix of Thomas Lord Berkeley; secondly, to Isabella, daughter and inheretrix of Thomas Lord Spencer, Earl of Gloucester. By his first wife he had three daughters; by his second, his son and heir, Henry, above mentioned.







FIGURES ROUND THE TOMB OF RICHARD BEAUCHAMP EARL OF WARWICK







JUHN TALBOT, THE GREAT EARL OF SHEEMSBURY DIED 1,53.
From his Riffly at Whitelenich, Shroofhire.

John Lord Talbot, Carl of Shrewsbury.

What English spirit, even in these latter days, but rouses at the name of Talbot!

"The cry of Talbot, serving for a sword!

"The scourge of France!
The Talbot so much fear'd abroad,
That with his name the mothers still'd their babes."

John Talbot was the second son of Richard Talbot, by Ankaret le Strange, and was born about the year 1380. He married Maud, the daughter of Thomas Nevill, Lord Furnival; and soon after the accession of Henry the Fifth to the Crown we find him deputed Lieutenant of Ireland, by the title of Sir John Talbot, Lord Furnival. In 1417 he was one of the leaders in that great armament of 25,000, men, with which the King in person, attended by many nobles of the land, passed the seas, landed in Normandy, and laid siege to Caen. In 1428, the Duke of Bedford being Regent in France, he was with the Earls of Salisbury and Suffolk at the siege of Orleans, where the Earl of Salisbury was slain by a cannon shot while he was looking through the iron-gratings of an oriel window, In the following year, the siege of Orleans was raised by the celebrated Joan of Arc, styled for her fanatical pretensions La Pucelle de Dieu. This gave a temporary turn of success for the French cause; and Talbot, retreating before a superior force, was wounded and taken prisoner at the battle of Patry. He was ransomed about four years after for a large sum of money, and the enlargement of Ambrose de Lore, a French officer of high repute; and he immediately resumed and continued his military exploits in the French territory, with the most active valour, and commensurate success

In 1441, by the King's letters patent, dated 20th March, he was created Earl of Shrewsbury. In 1444 he was again Lieutenant of Ireland. His honours were increased by the dignity of Earl of Waterford. Sir John Talbot, his son, was also constituted Baron Lisle.

The English cause declining in France, the Earl of Shrewsbury was appointed Lieutenant of Aquitaine, and it was resolved that he should attempt the recovery of that province. In 1453, he diligently superintended the fitting out of an armament, with which he set sail, and landed in the peninsula of Medoc, on the coast of Gascoigne. He took the strong town of Fronsac, and advanced to Bordeaux, which the citizens yielded to him by a concerted plan, unknown to the French garrison, who were taken by surprise. The Earl of Shrewsbury, having established himself in Bordeaux, applied himself to the reduction of the strong places in the neighbourhood, and, among others, took the castle of Chastillon, in Perigord, in which he placed a garrison.

The King of France assembled an army of 22,000 men, and divided them into two bodies, one of which he committed to the Comte de Clermont, directing bim to march upon Bordeaux. Of the other he retained the command himself, and despatched two Marshals of France, with 1,800 men-at-arms, with their proportionate number of archers, making together 7,200 men, to the siege of Chastillon, before which place they posted themselves in a strongly-entrenched camp. The experienced Earl of Sbrewsbury, seeing the danger of being hemmed in between two armies, resolved to engage them in detail, and promptly marched to the relief of Chastillon, driving a strong advanced detathment of the French before him.

The French had conveyed to the siege of Chastillon the whole royal park of artillery, under command of the Chevalier Jean Bureau, the Master of the Artillery. Seven bundred labourers attended him to place the guns and bombards, and construct field-works. The French drew these engines of destruction within the trenches of their camp, loaded, and pointed them towards the quarter from which their enemy was advancing. The venerable Earl of Shrewsbury, then eighty-seven years of age, mounted on an easy hackney, accompanied by Lord Lisle, his son, Lord Moleyns, and eight hundred horse, approached the enemy's post before the dawn of the 7th of July, 1453. He halted for the infantry in his rear, about four thousand, to come up, and ordered a pipe of wine to be broached to refresh his companions, fatigued with the weight of their armour and a rapid march. The French retired with affected precipitation within their intrenched post. The veteran Shrewsbury ordered his lances to dismount, and carry the place at once by storm. St. George's banner, the royal banner of England, the banner of the Trinity, his own, and those of his noble companions, were advanced. The stormingparty marched forward with determined resolve to the entrance of the camp,-when on a sudden the death-precursive suspense was broken by the vivid flash from dense and rolling columns of grey smoke, the thunder-peal, and bolts resistless (ploughing up the ground, and sweeping all opposition from its surface) from the three hundred pieces of artillery, with which the lines appeared, on the instant, as by some enchantment, to be bristled.

The old Chronicles relate an affecting scene between the elder Talbot and Lord Lisle his son. They say, the net into which he had been drawn did not escape his experienced eye, and he counselled his son to a retreat, as he was but a young soldier, stranger to the honours of the field, while for him to turn his back would not only stain all his former laurels, but fill his companions in arms with dismay and despair. The son of Talbot, both in lineage and heroic soul, rejected at once this counsel, and they fell together. Thus Shakspeare:

"Thou antic, Death! who laugh'st us here to scorn,
Anon from thy insulting tyranny
Two Taibots, winged, through the lither sky,
In thy despite shall scape mortality."

The particulars of the elder Talbot's end may be gathered from Hall and Monstrelet. A ball from a culverin killed the hobby on which he rode, and as he lay extended on the ground in the weakness of age, some base and cowardly hand shot him through the thigh with a hand-gun. He died on the field. His body was conveyed to England, to





his manor of Whitchurch, in Shropshire, where it was buried in the parish church under a monument erected in the chancel, with this epitaph:

"Orate pro anima prænobilis domini, domini Johannis Talbot, quondam comitis Salopiæ, domini Furnivall, domini Verdon, domini Strange de Blackmere, et Mareschalli Franciæ, qui obiit un bello apud Burdeux, viæ Julii, M.CCCLIII."

Talbot, after the death of Maud, whom we have mentioned, married a second wife, Margaret, eldest daughter and coheiress of Richard Beauchamp, Earl of Warwick. She survived till the year 1468, and was buried in St. Paul's cathedral.

Speed tells us that, with characteristic bluntness, Talbot had caused these words to be engraven on the blade of his sword: "Sum Talboti. Pro vincere inimicos meos." A motto which it was the purpose of his life to verify in his country's cause. A profile and front view of his effigy, which has been sadly mutilated, are given. The face, as far as we can judge from its fractured condition, possessed fine character. This may be inferred from the front view; the wrinkled forchead and sunk check of age are ably expressed by the sculptor. The Earl wears the mantle of the Garter, of which he was a knight. The tassets of his armour and cuisses are fluted. The greaves are broken away. His feet rest upon a couchant talbot, or hound.*

* The history plays are generally very faithful versions of our national Annals. In the first part of the history play of Henry VI. a romantic scene is introduced between Talbot and the Countess of Armagnac, who invites him to her Castle as a visitor, in order to entrap him, and then declares, with many taunts, he is her prisoner. (See Henry VI. Part I.) Talbot laughs at this annuncement, tells her she has but a small portion of Talbot in her power, his shows are not there, winds the bugle by his side, his men appear, and the tables are turned on the lady. We have not found the authority for this scene, but there is little doubt but in history or tradition it had some real existence.

Robert Lord Hungerford.

Was descended from an ancient Wiltshire family. He was the son and heir of Walter Lord Hungerford by his wife Catherine, and was born about the year 1409. His father (distinguished by his military services in the reigns of Henry the Fourth and Fifth) was one of the executors of the last-mentioned monarch, and under Henry the Sixth Captain of the Castle of Cherbourg, Steward of the Royal Household, and Treasurer of the Exchequer. He died in 1449, when Robert, his eldest son, the subject of this notice, succeeded him in his estates. Robert served during the lifetime of his father in the wars in France, under John Duke of Bedford; and in 1453 was in that expedition into Guienne which proved so fatal to Talbot Earl of Shrewsbury and his son the Lord Lisle. Robert Lord Hungerford's son * by his wife, Margaret, daughter of Lord Botreaux, accompanied him, and was taken prisoner in the disastrous affair at Chastillon, which, under the head of Talbot Earl of Shrewsbury, we have already detailed. Lord Hungerford died 22d April, 1459, and directed by his last will that he should be buried near the altar of St. Osmund, in the cathedral church of Salisbury, where his father had founded a chantry, and where his own widow, Margaret, also established another.

In 1789, during the repairs and alterations which took place in the cathedral, his body was removed from its original resting-place into the nave of the church. His remains were found deposited in a wooden coffin, lying above the level of the floor. The skeleton was nearly entire, and measured in length five feet five inches. From Dodsworth's account, it would appear that he had been placed in his coffin in the same attitude in which the effigy appears on his tomb. The costume of Lord Hungerford presents a fine example of plate armour. The surcoat, or tabard, began now to be much disused, the fine effect of the metallic splendour of the steel being appreciated. The surface of the suit is now elaborately fluted, or channelled. Lord Hungerford wears a rich hipgirdle, and the badge of SS. or Souverayne, devised by Henry the Fourth, and adopted by the monarchs of his line. At his feet is a hound, with a collar and leash

Details. Plate J. 1. The effigy as originally painted. 2. Collar of SS, and pendant jewell enlarged. 3. Lace on the vambrace. 4. Details of the hip-girdle. 5. One of the laces of the cibow pieces.

Plate II. Profile. Lace of the dagger, straps with embossed mountings attaching the tassets. Scabbard,

tings of the dagger

* This son was styled the Lord Moleyns, in right of his wife. He remained prisoner in France upwards of seven years. Dugdale has detailed the curious items of the "a vast charges" his mother, Margaret, incurred to support him and his family during his captivity, to pay his debts, previously contracted, and to procure his ransom. These charges amounted in the aggregate to nearly 20,000t. of which the sum for the r 7,690t. See Baronage, Vol. II. p. 209.

† Historical Account of Salisbury Cathedral, p. 196.













Sir John Crosby, and his Lady Agnes.

This is a rare exception to the characters delineated in this work, consisting chiefly of royal personages, potent feudatories of the crown, or renowned military leaders. Sir John Crosby was an eminent grocer and wool-merchant of the city of London. He accumulated a large fortune by commercial pursuits, in the reigns of Henry the Sixth and Edward the Fourth. A current tradition, arising perhaps from the passion of the vulgar for the marvellous, was, that he was a foundling, and derived his name from his being taken up near one of those public crosses so common formerly in our highways: hence he was called "Cross-by." Stow rejects the story as fabulous,* and thinks he might be the son of one John Crosby, a servant of Henry the Fourth, to whom he granted in 1406 the wardship of Joan, the daughter and heiress of John Jordaine, a wealthy fishmonger. Crosby might have married his ward, and thus established himself as a person of consequence in the city. Sir John Crosby, whose effigy is here delineated, was an Alderman of London, and one of the Sheriffs of that city in 1470. In 1471 he met Edward the Fourth on his entry into the city, and was knighted. In the following he was a Commissioner for treating with the Hanse Towns, relative to some differences in which the Duke of Burgundy was concerned.

He erected for himself a magnificent house near the priory church of Great St. Helen's, Bishopsgate.† It was the loftiest structure in the city in his day. Some apartments of this building are still standing, the chief of which is its great hall, with its exquisitely carved oaken roof and embowered oriel. The view of the general design of this elegant structure is impeded by its being divided in its height by floors, and formed into a warehouse.\(\frac{1}{2}\) Sir John Crosby died in 1475, and lies buried in the chapel of the Holy Ghost, in Great Helen's church, Bishopsgate, under an altar-tomb, on which is his own efligy, and that of his first wife, Agnes.

He gave by his will 500 marks towards the repair of the church of Great St. Helen's, and large bequests to other ecclesiastical establishments in and near London. Stow says

^{* &#}x27; Survey of London," edit. 1631, p. 332.

[†] It was built on the site of certain tenements, and their appurtenances, demised to him in 1466, for the term of ninety-nine gears, by Alice Ablied, Prioress, and the Convent of St. Helen's, for the annual rent of 111.6s. 8d. lengs seventeen marks.

^{111. 6}s. 8d. being seventeen marks.

In these all-changing days, when every thing which is connected with our ancient historical existence seems marked for innovation or destruction, we have heard it rumoured that Crosby-place is to be pulled down. We trust, however, that the British Government, as in the case of the Hall at Eitham, will interfere to eave it. The state of the nave of that fine old Christian Temple, St. Saviour's, Southwark, is sufficient disgrace for London and its suburbs in the intellectual nineteenth century.

that his arms were extant in many parts of St. Helen's church.* Weever has preserved the epitaph on his tomb, as follows: †

Orate pro animabus Johannis Crosby, Militis, Ald. atque tempore vite Majoris Staple ville Caleis, et Agnetis uxoris sue, ac Thome, Richardi, Johanni, Margarete, et Johanne, liberorum ejuadem Johannis Crosby, Militis; ille ubiit 1475, et illa 1466, quorum animabus propiticiur Deus.

Details. Plate I. 1. The collar and pendant of the Lady Crosby. 2. The collar and pendant, apparently an animal, perhaps a ram, of Sir John Crosby.

A Devill and Lady, in Brancepeth Church, Durham.

THESE are most probably the effigies of Ralph second Earl of Westmorland, and one of his wives. He was the son of John Nevill (who died in the lifetime of his father, Ralph, first Earl of Westmorland), by Elizabeth, daughter of Thomas Holland, Earl of Kent.

He had two wives; his first was Elizabeth, widow of Lord Clifford, daughter of that remarkable historical character Henry Lord Percy, son of the Earl of Northumberland, surnamed, for his promptitude in military emprize, Hotspur. By Elizabeth he had a son, John, who was slain during his life-time in the battle of Towton. His second wife was Margaret, daughter of Sir Reginald Cobbam, knight. He died in the year 1484, the second of the reign of Richard the Third. The remarkable points in these effigies are the collars which decorate the necks of the figures. The Lancaster badge of SS, is now discarded, and we find that of York, the white rose in the sun, adopted; from which is suspended the white boar, Richard the Third's device.

Details. Plate I. 1. Collar of the male figure, composed of the rose en soleil, with a pendant boar, enlarged 2. Collar of the Lady, suns and roses, with a pendant jewel, enlarged. Cordon of her mantie. 3. Hilt of

the Earl's dagger.
Plate II. Profile of the Earl. Compartments of the h p-girdle.

* Sable, a chevron Ermine between three rams trippant.

1 Funeral Monuments, p. 421

† Foueral Monuments, p. 421

† The parhelion which appeared in the Heavens at the battle of Mortimer's Cross occusioned Edward the Fourist to add the desice of the sun to the white rose; and this assumed omen of success was indeed the occasion of victory to him at Barnet Field, for, being embroideted in the conts of his men, (much as we see, at this day, the crown, See, on those of the grounder on of the Royal Gourd.) and the Earl of Oxford, on the other ade, having either a blazing star, or the silver mullet of his arms, on the jacks of his retainers, indistinctly seen gleaming through the mists of a spring morning, it was taken by the Earl of Warvick's soldiers for the badge of the field. Warvick's valour could not repair the mistake; he was defeated and slam.





















William Fitz-Alan, Carl of Arundel.

THIS tomb has been improperly ascribed to Thomas Fitz-Alan, Earl of Arundel; but it was evidently raised to the memory of his father, the Earl Wilham and his Countess Joan, daughter of Richard Neville, Earl of Salisbury. Such an error would probably before this have been corrected, were the effigies more accessible; but they are placed so near the roof of the chantry, in which the tomb is situated, that it is scarcely possible to see them.

The first circumstance which would have led to the correction of the above error, is the costume of the figures not being that of Henry the Eighth's time, but the prevailing dress of Edward IV., and the early part of Henry VII.; but that circumstance, which most particularly points out the identity of the personages, is the animals at the feet of these figures, which are the family supporters so placed according to the custom of the fifteenth century. At the earl's feet is the well known White Horse, and at his lady's a Gryphon; the latter being the supporter of the Nevilles, Earls of Salisbury. And it is paramount to conviction in favour of this opinion, that on the walls of the chapel where this tomb is placed are painted the very supporters in question, sustaining a banner, on which are emblazoned the arms of Neville and Fitz-Alan with their quarterings. The monument of Thomas Fitz-Alan is on the N. side of the Chancel at Arundel, which also contains this tomb.

William succeeded his brother, John Fitz-Alan, Lord Maltravers, in the earldom of Arundel, his nephew, Humphrey, dying in his minority. Shortly after, 18th Henry VI., 1440, upon the death of Beatrix, widow of Thomas, Earl of Arundel, being twenty-three years of age, he did homage for all the lands she held in her dower. 38th Henry VI. we find him, in consideration of his special services, constituted justice of all the king's forests south of Treut. In the following reign, Edward IV., William was appointed constable of Dover Castle and warden of the Cinque Ports, and in 11th Edward IV., was returned to serve the king, in the

custody of that castle for fifteen days, with twenty men at arms, and forty archers for the suppression of certain rebels then in arms. And the same year William was one amongst those lords in parliament who made oath to Prince Edward; but during the reign of Richard III. he is said to have absented himself from court. He died the third year of the reign of Henry VII., 1487, and left issue by his wife Joan, four sons: Thomas, William, George, and John.

The tomb, placed within a chantry (on the south side of the chancel) of the richest architecture, consists of two stages in the same taste, and of like material, Sussex marble; at the West end or the lower stage, sufficient space is left for the altar, where the service was performed for the souls of the deceased. The figures, which lie loose upon the tomb, are carved in a softer stone, and possess considerable merit; the draperies being executed in the angular style of Albert Durer. The earl is represented in his robes of creation, with a coronet upon his head. The head-dress of his countess is remarkable for its splendid decorations, and the singular manner in which the coronet is introduced upon it:* beneath her surcoat appears a rich robe wrought with gold, the cuffs are long and turned back from the hands, which are broken, round her neck is a splendid necklace.

Details:—Pl. 2. Fig. 1. The Earl's coronet:—2. Profile of the ladies head-dress, with the painting and gilding:—3. The necklace formed of roses and suns, connected by oak leaves,† the ornament pendant from it is defaced:—4 and 5. Girdle and painting on the robe beneath the surcoat

 The same head-dress is represented in a very curious portrait at Kensington, of Margaret of Denmark, Queen of James III., King of Scotland.

† The suns and roses were the cognizances or badges of Edward IV.; the oak-leaves refer to the cognizance of the Fitz-Alans

















John de la Pole, Duke of Suffolk, and his Duchess Elizabeth.

JOHN was the son and heir of that unpopular minister, William de la Pole, Duke of Suffolk, who being banished for his political delinquencies, was put to death on the 2d May, 1450, at sea, off Dover, by the master of a Bristol ship.* His mother was Alice, daughter of Sir Thomas Chaucer, son of the poet of that name, the force of whose extraordinary genius has secured immortality for his works in spite of their obsolete language. He married Elizabeth, second daughter of Richard Duke of York, by whom he had five sons and four daughters; on account of which alliance his brother-in-law King Edward, in 1469, restored to him the dignity forfeited by his father's attainder. He was made Constable of Wallingford Castle, in the first year of the reign of Henry the Seventh, died in 1491, and was interred with his ancestors in the collegiate church at Wingfield, in Suffolk. Elizabeth, his Duchess, was buried at the same place, and both are commemorated by the splendid effigies before us.

Details, Plate. I. Profile view of the head of the Duchess.

Details. Plate. I. Profile view of the head of the Duchess.

Plate II. 1. Portion of the Duke's coronet. 2. One of the metallic loops attaching the cordon of the mantle
of the Garter to either shoulder. 3. Skirrs of the coralet, hilt and guard of the sword, monatings of the
scabbard, &c. 4. Portion of the Garter on the left knes, enlarged, 5. One of the straps attaching the tassets,
scabbard, &c. 4. Portion of the Garter on the left knes, enlarged, 5. One of the straps attaching the fassets,
for Hill of the dagger, or misericorde, with lace attaching it to the hip. 7. The aword-belt. 8. Portion of
the Duchess's coronet, enlarged. 9. Part of the metallic loop of the cordon of her mantle. 10. Pattern on
the Buches of how kelds.

the Banches of her balist.

Plate III. 1. Profile view of the left genouilliere, with the Garter. 2. Portion of the soles of the solerette, resting on the lion's mane.

* Whatever the Duke's political offences, there is extant an admirable letter of advice from him to his sen, John, written just before the Duke's departure on this fatal copage. See the Paston Letters, vol. 1, p. 22; where also will be found, page 39, another curious letter, giving a circumstantial account of his death.

Effigy of a Montfort, in Hitchendon Church.

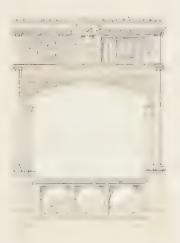
This is one of the family of De Montfort Wellesburne, the particulars of whose settlement at Hitchendon, in Buckinghamshire, were detailed in the description of a former edigy. The present figure is carved on a stone placed on the floor of the chancel of the parish church of the above place. Notwithstanding its low relief, its rude and singular appearance, the amount shows that it is of no earlier date than the latter end of the fifteenth century. On the lichnet appears an obscure representation of a panache of ostrich feathers and a wreath. In the right hand is a mace, a horseman's weapon formerly much in use; the left arm supports a shield, on which, under a chief chequé, is the griffin rampant, holding in his paws a child, (the remarkable bearing which has been noticed under the article of Richard Wellesburne de Montfort,) over all a bend.











Sir John Peche.

SIR JOHN PECHE, the most splendid amongst the gentlemen who figured in the court of Henry VIII., appears already to have advanced his fortunes in the reign of Henry VIII., during Perkin Warbeck's unsuccessful rebellion. In the twelfth of that king's reign we find him amongst the foremost engaged in opposing the Cornish men in Kent, which led to their subsequent defeat on Blackheath. At the coronation of Henry VIII., Stow says, "the king ordained to wait on his person "fiftie gentlemen to be speares, every of them to have an archer, a demilance, and a "cistrall, and every speare to have three great horses to be attendant on his person; "of the which band the earle of Essex was lieutenant, and Sir John Pechie captaine," which ordinance continued not long, the charges were so great; for there were none of them, but they and their horses were apparelled and trapped in cloth of gold, silver, and goldsmith's worke."

"gold, silver, and goldsmith's worke."

In 5th Henry VIII., 1513, we still find Sir John Peche employed in military achievements, accompanying the king as vice governor of the horsemen at the







siege and destruction of Therouenne. In 1514 he again passed the sea from England to Calais, and was appointed Lord Deputy of that town; and the same year, in company with other nobles and gentlemen he attended to Paris the Lady Mary, sister to Henry, who was there espoused to the French King. In 1520 Sir John joined the gallant train of Henry, who exhibited at the celebrated Champ de Drap d'Or, a splendor and magnificence never exceeded in the court of any English monarch.* 14th Henry VIII., 1522, Sir John Peche terminated an existence which, as far as it appears connected with his sovereign and public life, seems to have passed in uninterrupted prosperity. The place of his death is not specified, but it is probable he was buried beneath the magnificent tomb erected to his memory at Lullingstone in Kent. Tradition there records the visits of Henry VIII. to Sir John Peche, and the Tilt-yard, the former scene of courtly splendor, is still pointed out in front of the castle gates.

The tomb of Sir John Peche, situated on the North side of the chapel attached to Lullingstone Castle, in a state of high preservation, ranks amongst the finest specimens of the time in which it was executed. The canopy is richly ornamented with arms and devices. In the spandrils on the South side are carved the rose and poincgranate, the badges of Henry VIII. and Katherine of Arragon: in various parts of the tomb the same badges appear, both single and conjoined. In the spandrils on the North side is seen the Rebus for the name of Peche, formed by peaches and letters united, which shew that the final vowel of the name was accented—Pech-e. The same Rebus is repeated elsewhere on the monument. In the centre of the canopy on the N. and S. sides are escutcheons, bearing the modern arms of Peche-a Lion rampant crowned, queue forchée, surmounted by the crest on a wreath of peach branches fruited, a lion's head crowned. Beneath the escutcheon on the South side, appears the motto of Sir John Peche, Prest a faire, and in the same situation, on the N. side, this inscription, Perhe me tieri fecit, most probably allusive to the tomb having been made during the lifetime of Sir John, by his order and direction. The motto is repeated in various places about the monument; amongst the heraldic devices is introduced the ancient coat of Peche, a fess between two chevrons.

The effigy, which lies at the lower part of the tomb, represents the knight, wearing over his armour a rich emblazoned surcoat, wrought on the border with the motto and devices of Peche. Beneath the surcoat and plate armour appears the skirts of a haubergeon, wrought of small plates. The Tasses, which nearly cover the Cuisses, are formed of almayne rivets. The double-tailed lion crowned, is placed at the feet of the figure, and not far from it, on the right side, the gauntlets of the knight.

The arms of Sir John Peche, at the bottom of the first page are taken from a window in the chapel at Lullingstone.

Details:—Plate I.—Fig. 1. The Gorget:—2, 3, and 4, Motto, and Devices on the Surcoat. Plate II.—Fig. 1. Hilt of the Sword:—2. Specimen of the plates forming the Haubergeon.

^{*} At the justs and tournays held at the Champ de Drap d'Or, Hall says, Sir John Pechie, with three other knights, attended the king on horseback in his livery, which was white on the right side, and on the left side gold and russet, both hose and garment.









CHRONOLOGICAL ARRANGEMENT

PLATES IN THE MONUMENTAL EFFIGIES OF GREAT BRITAIN,

IN WHICH THE PERIOD OF THE SCULPTURE HAS BEEN CHIEFLY REGARDED,

[The whole of the Plates are from Mr. Charles Stothard's original drawings. The work was issued at intervals in twelve Numbers, containing twelve Plates each. All the Effigres in the nine first Numbers, and nine of the tenth Number, were etheld by Mr. C. Stothard himself, Mr. Robest Stothard, the late Mr. Barthalonary Howlett, and Mr. Charles James Smith, were severally employed in completing the work. Mr. Blore etched now Plate, after the drawing from the Effigy of Sir Thomana Cawae. The colouring has been executed by Mr. Edward Driss. The Roman numerals affixed to the different titles of the Plates in this last, show the number in which they appeared. So anxious was Mr. C. Stothard that the Public should have the benefit of his practical improvement in executing the Plates for his work, that he etched some of those first issued over again, and circulated them gratis to his Subscribera. The Plates which he re-tenthed have the mark by priced in the List. Those which they were intended to replace he of course considered as cancelled. Mr. Stothard himself furnished but eight descriptions for his etchings, which will be distinguished by the pages which contain them being without numbers at the bottom.

A front and profile view of the Effigy of Sir Bernard Brocas, who was beheaded in 1400 (and for whom there is a monument in the Chapid of St. Edmand, Westmanetz Abery), were issued as two of the Plates of his first Number, the first profile altogether; an he saw that the shield of the figure have its used to see the proceeded, made him cancel this subject altogether; and he saw that the shield of the figure have the same and the proceeded, and him cancel this unbject altogether; and he saw that the shield of the figure have the same and the proceeded, made him cancel this unbject altogether; and he saw that the shield of the figure have the same and any one of the same and a

of the Monumental Effig.es.]

		Pag	χe,
1.	Monumental Effigy on the South side of the Nave of Salisbury Cathedral, Roger Bishop		
	CC	-	J
2.	GEOFFREY PLANTAGENET, Earl of Maine and Anjou, died 1149, from an enamelled	ı	9
	GEOFFREY LANGESCH, the thresh of St. Julien at Mans (NO. IX.) tablet formerly in the church of St. Julien at Mans (NO. IX.) Monumental Effigy on the South side of the Nave of Salisbury Cathedral, Jocelyn	4	
3.	Monumental Effigy on the South side of the Nave of Calabary		4
	Havay the Second surpamed Plantagenet, died 1189 (NO. VIII.)		
_	D Cl. '	٠	
6.	Express de Guernar Queen of Henry II. from her Effigy at Fontevraud (No. XI.)		
7.	Profile view of the same (NO. XII.) .		10

LATES	1.57	THE	MONUMENTAL	EFFIGUES.

	THE IS THE MOST STATE EFFICIENT	
42	RICHARD the FIRST, surnamed Cour de Lion, died 1189, from his Effigy at Fonteyraud	Pag
0.	(NO. IX.)	8
9.	Pr ole of the same (NO, VIII.)	. 10
	GEOFFREY DE MAGNAVILLE, EARL OF ESSEX, in the Temple Church, London (NO. 111.)	. 13
	King John, died 1216, from his Effigy in the Choir of Worcester Cathedral (No. VI.)	15
	Profile of the same (NO. VII.)	17
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MONUMENTAL EFFIGIES OF GREAT BRITAIN.

FRONTISPIECE. The Monumental Effigies rescued from Time, designed by Thomas Stothard

FRONTISPIECE. The Monumental Effigies rescued from Time, designed by Thomas Stothard Esq. R.A. etched by C. A. Stothard, F.S. A.

TITLE FOR THE INTRODUCTION AND DESCRIPTIONS, &c. The Wood-cuts which surround this page were designed by the late Mr. C. Stothard himself. The armorial shields are copied from those on the wall of the South Aisle of Westminster Abbey, and are the bearings of the Barons who contributed to the work or building of the present Abbey Church, in the time of Henry the Third. The inscriptions, in the uncial character, are to be read thus:

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PORTRAIT of the late CHARLES ALTRED STOTHARD, F.S.A. engraved by Cooper, after a miniature

by Chalon; to face the Introduction.

View of the Lid of the Stone-coffin of Matilda Queen of W.lliam the Conqueror. Etched, after

Mr. Stothard's original drawing, by his brother, Mr. Robert Stothard. See Introduction, p. 3.

VIGNETTES.

General View of the Knights Templar in the Temple Church. Etched by Mr. Robert Stothard.

Elevation of the Tomb of Queen Benengaria. Elevation of the Tomb of William de Valence, Earl of Pembroke; with Views of the ena-

melled Escutcheons thereon, coloured and enlarged.

Elevation of the Tomb of Sir Robert Shurland. Etched, after Mr. C. Stothard's original drawing,

by Mr. John Swaine, junior.

Elevation of the Tomb of Edward the Black Prince; enamelled Escutcheons thereon, coloured

Chaperon and Crest, Shield, Sword-sheath, Gauntlets, Helmet, and gamboised Surcoat of Edward
The Black Prince, suspended over his Tomb in Canterbury Cathedral.

Elevation of the Tomb of Sc Gry Bryan.

Elevation of the Tomb of Sir John Pecife or Pechy.

Rebus (a branch of a peach-tree with the fruit) and Armorial Shield of Pechy, from painted glass in the window of Lullingstone Church.

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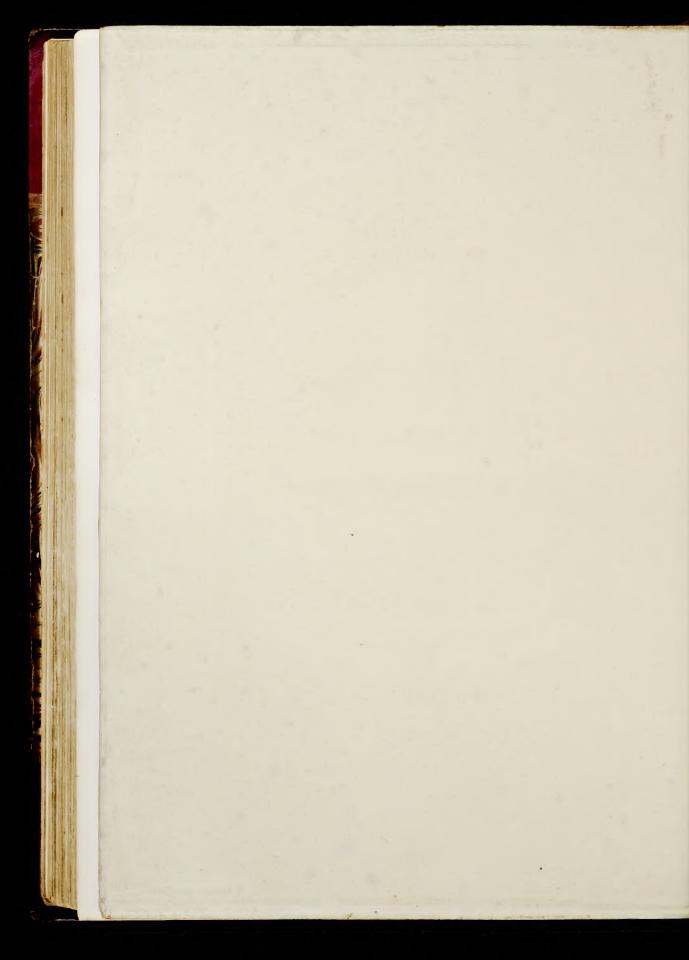
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